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FPM

FIGURE PAINTER MAGAZINE

insight interview with **Jesús Martín**

REVIEWS OF

Morning Star Miniatures
Savage Forged Minis
FeR Miniatures
Nuts Planet
Pegaso

...AND

Miniature Madness
Acolyte Miniatures
Tartar Miniatures
Scale75

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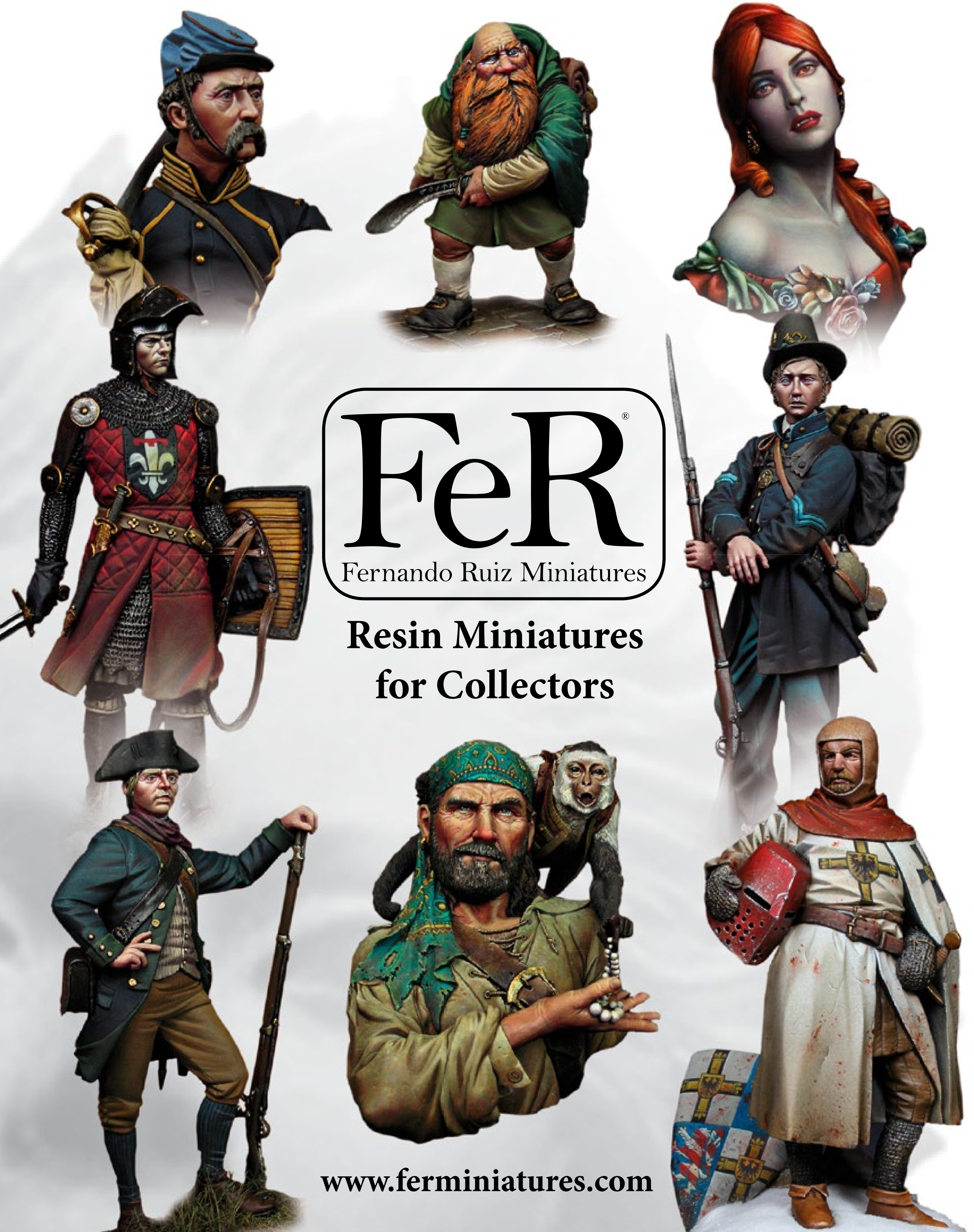

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EDITORIAL

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Joe Ward

Welcome to issue 39 of FPM...and it's a big'un!

We have lots of reviews from the likes of FeR Miniatures, Nuts Planet, Pegaso, Acolyte Miniatures and more. Also in this issue we have 5 – yes, 5 tutorials! Sergey 'WE7' Chasnyk tell us how he painted his Knight Models' Bane. Sean 'Jabberwocky' Fulton explains his conversion of the Overfiend of Octarius, a miniature for the Nova Open Charitable Foundation. Marta Slusarska bring us a fantastic basing tutorial. Greg Girault explains another of his top class sculpts and Marko Paunovic continues his epic post-apocalyptic diorama.

We also have a great inspiration article from sculptress Nelya Vitvitska and this month's Insight interview is from a really great guy, the owner and box art painter for Nocturna Models, Jesús Martin.

Shane Rozzell, Chief Editor

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FeR Figure Painter

proudly presents

seminart de miniaturas

a series of seminars bringing the best European artists to the UK

We are very pleased to announce that SeminART will be hosting its second painting weekend at Firestorm Games, Cardiff on the 22nd and 23rd October with none-other that Papa Saavedra teaching some of her amazing airbrush skills and techniques. If you want to see more of her work check out FPM issue 7 where she was the focus of that issues' Insight Interview.

Pepa is world renown for her airbrushing and painting and is an exceptional teacher who really knows her stuff; we are looking forward to this very much. Places will be limited to a maximum 15 attendee's only so you'll have to be quick to reserve your space as we can't see them hanging around for long.

We'll soon be starting our SeminART facebook page so more details of this course, as well as others planned for the future can be found on that.

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your voice in miniature gaming

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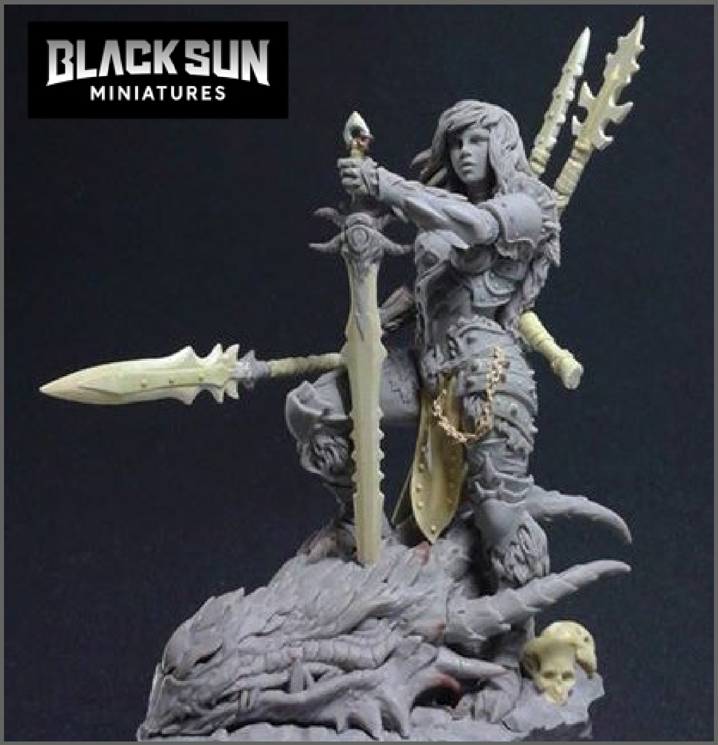
INITIATIVE
PURGATORY

The first issue of Initiative Magazine was published a couple of weeks ago and so far has had a great response. The magazine covers everything gaming and includes game reviews, tutorials, insider interviews and battle reports and much more.

If you want to give it a look then head here.



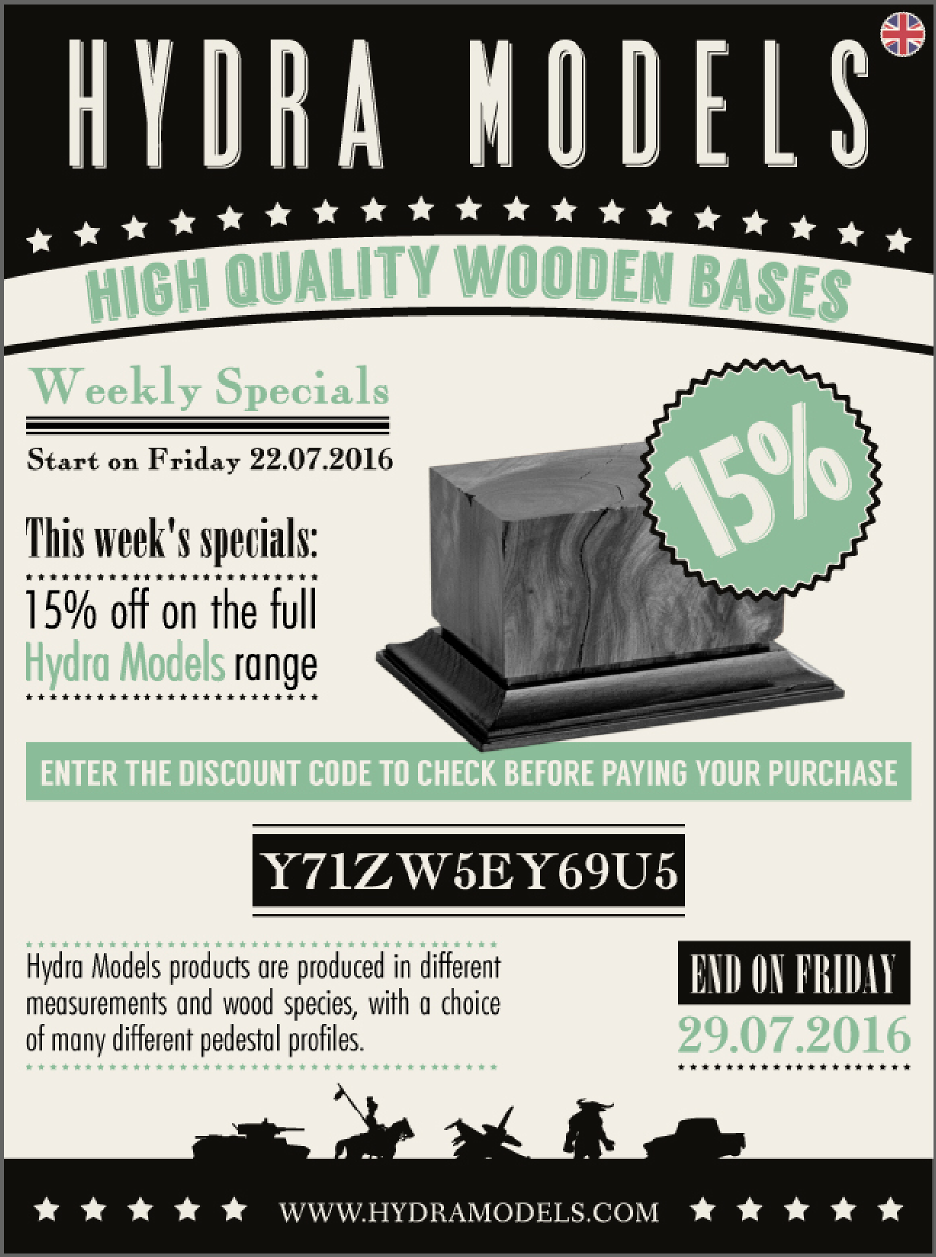
Black Sun Miniatures have recently shown off a future release, titled 'Dragon Huntress' The concept was drawn by Roberto Cirillo and it was sculpted by Joaquin Palacios. The miniature is 1:28th scale (75mm to you and me) and will be available soon. For more details about this and their other miniatures, click here.

Summer
OFFERS
from July 15th to August 31st
SCALE75

Summer is here (apparently :P), so Scale75 are having a summer sale that ends on August 31st. You can take advantage of several special offers and discounts which can be found on their website here. There really is a lot to choose from!

US & Canada customers must use a coupon to get 15% of their order at the scalegames.com website during the checkout.

The code is: **SUMMER2016**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Tutorials, step-by-step articles, interviews, show reports and reviews and inspirational articles are wanted.
If you feel you could contribute or you have a product that you'd like to see in the pages of FPM, then please don't hesitate to drop us a line.

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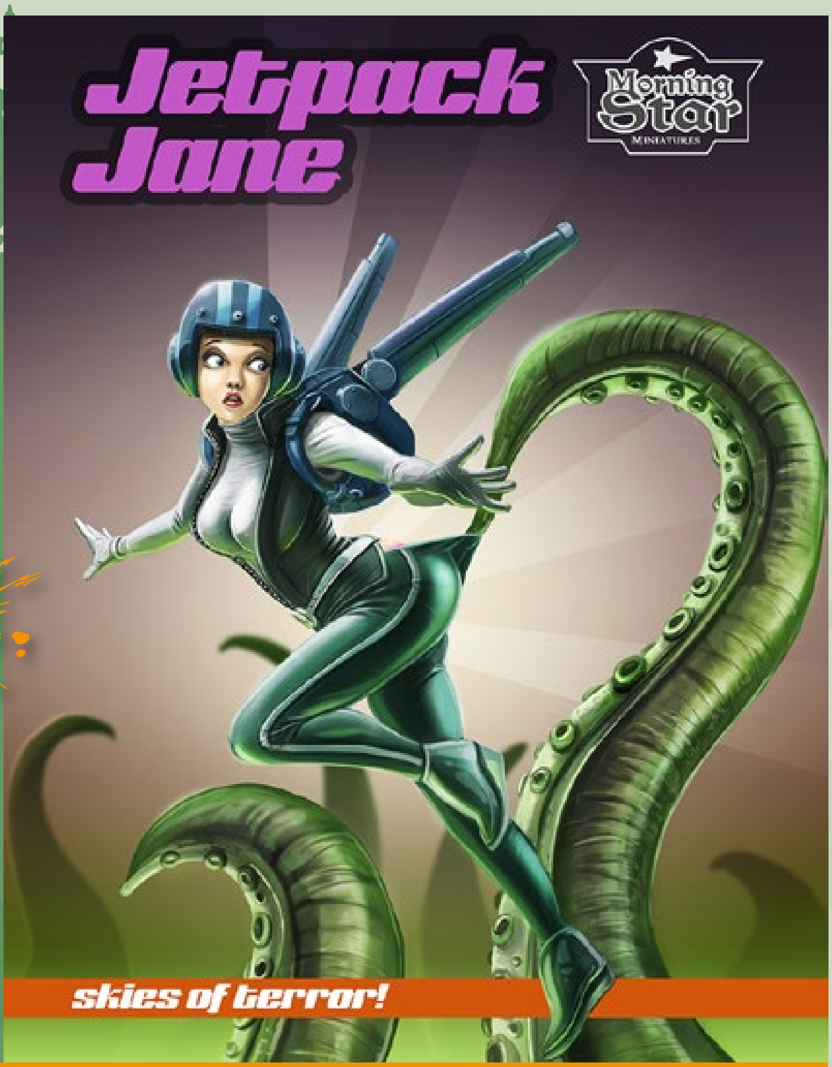
By Luke Wilson



Details

Price:	£38
Size:	75mm
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Available from

Morning Star miniatures

Morning Star Miniatures' Jetpack Jane

This month I take a look at the latest release from a new company called Morning Star Miniatures (MSM).

First of all, let me put in a few words from the owner of MSM Matthew:

Morning Star Minis was created to produce high quality figures and busts for the collector and gaming markets.

Founded in 2016 by two friends who have been involved in the gaming/miniature industry for many years, Morning Star Minis will be providing a new and exciting range of collectibles.

Our figures are printed and cast by leading names in the miniature business, lovingly crafted and posed by digital artisans; they are perfect for collectors and painters.

Jetpack Jane
Morning Star
www.morningstarminis.com
This product is supplied unassembled and unpainted.
Glue and paints not included.
THIS PRODUCT IS NOT A TOY. NOT INTENDED FOR USE BY PERSONS UNDER 14 YEARS. MODELS MAY HAVE SMALL AND/OR SHARP POINTS.
MAY BE HARMFUL IF CHEWED OR SWALLOWED.

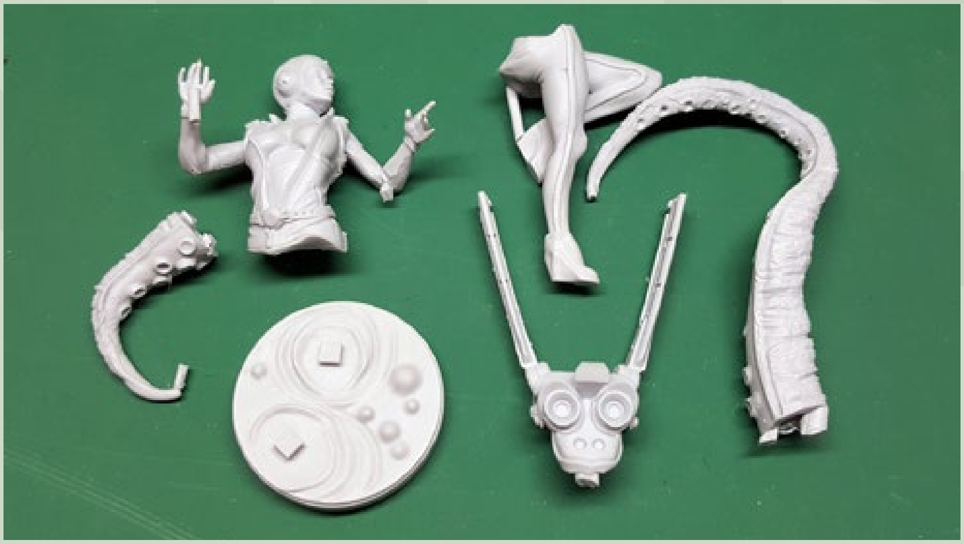
Now pay attention people, as I will be asking questions later. ☺

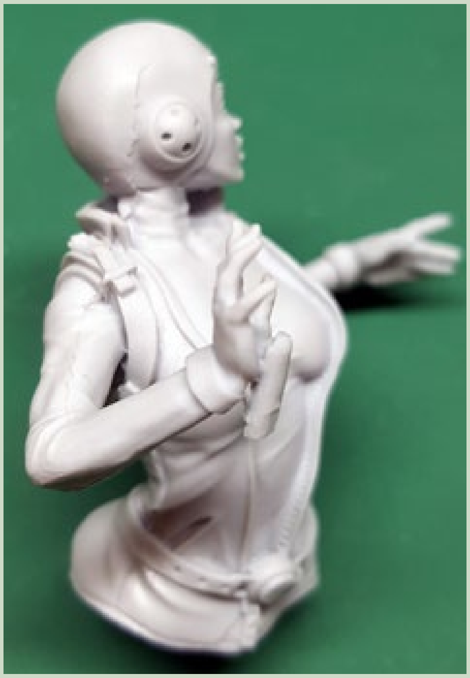
Jane comes in a rather nice black box. It has a close up cartoon style picture on the front of it. When you open it, you see your figure tightly packed in bubble wrap and laid on a piece of felt backed foam.

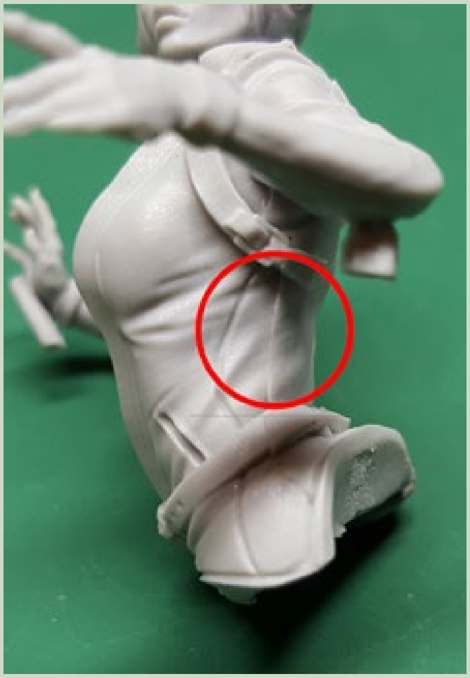
The model itself comes in 6 pieces. This is a split up **torso and legs, jetpack, two tentacles and a small base.**

Looking over the model, there are some mold lines that will need sorting out and this piece won't be able to be put together without removing the gates, not even for a dry fit.

I got to see this figure at Salute and I would say the overall quality was very consistent over that one. However, my model had a few mold lines that will need some serious work, as they are stepped lines. Luckily they are in places that are easy to work on and smooth surfaces, so no detail will be lost in doing this. These lines seemed to be contained on the torso only, as the legs had no mold lines what so ever; this was indicative of the quality I saw beforehand at Salute which made me want this model in the first place.







Again in this area there are some gates that will need removing, but most of these are on the inside join, so won't show once worked on, even if you do get a little heavy handed. The jetpack is a stark contrast to Jane. Contrary to her curves and elegance, this is very straight lined. It also looks a lot more modern in its appearance than she does, with her being reminiscent of a 50's pin up girl. The pack had a couple of mold lines on it, but nothing that would be hard work to correct. Again there is another gate, but on the inside of the pack and placed in an area you won't see.

Next, we have the tentacles. Again this is a throwback to the 50's, with the good old rubber tentacles coming out of the water to trap some maiden in distress. These are both well detailed with no mold lines. However, there are gates again, some at the bottom and two small ones at the tips. The larger one has caught our hapless Jane and has a small recess where Jane's foot goes in place as well as arching round to snare her trousers. I did a quick test fit as you do and her foot went in place perfectly and the tentacle arched round and seemed to fit straight in to place.

Lastly, we have the base. This is a small base; too small in my opinion for the model, but I get the feeling it was added just to give people an idea what to work on or even incorporate into a bigger base. It is only about 30mm wide and is dwarfed by the model once assembled. As I said it is a nice little addition, but I won't be using mine. I'll be adding another couple of tentacles to mine and make it look like the beast is very imposing. I'd like to see at least one other tentacle in the box and I don't think that maybe an extra £2 on the price tag wouldn't be too much to ask for this additional piece. Do you disagree? I'd be happy to hear.

Once I had removed the tags putting her together was a simple task, even doing my usual dry fit. The torso and body went together very well and the jetpack fits nicely into place, sitting snuggly between her shoulder straps. No filling would be needed here, the fit is that good.

Both the tentacles can only slot onto their perspective pins, so you can't get these wrong. I have to say I was very pleasantly surprised when she sat nicely into the shaped holes on the tentacle without any adjustment needed. I had expected there to be a slight warping form the casting process, but there was none.

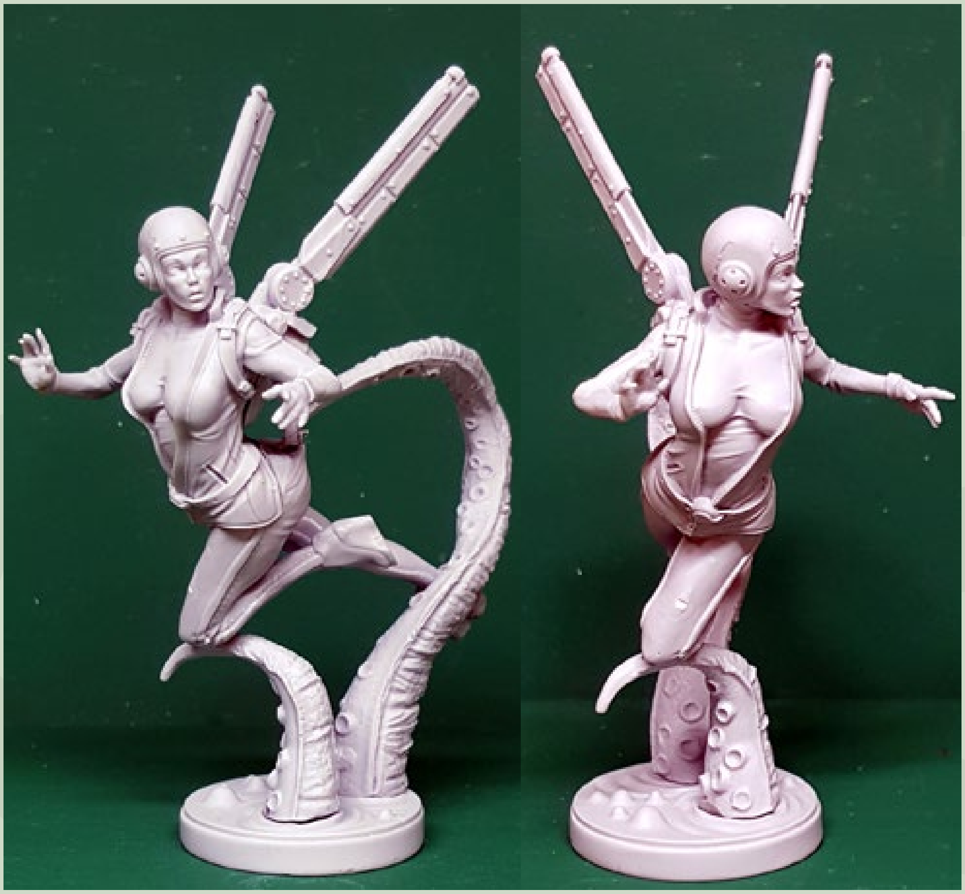
As I had mentioned earlier, the only thing was the size of the base and this is more evident once you put her together. However, I think this is a small issue and not one that will bother me, as most I think would mount her on a display base; so is this really an issue?

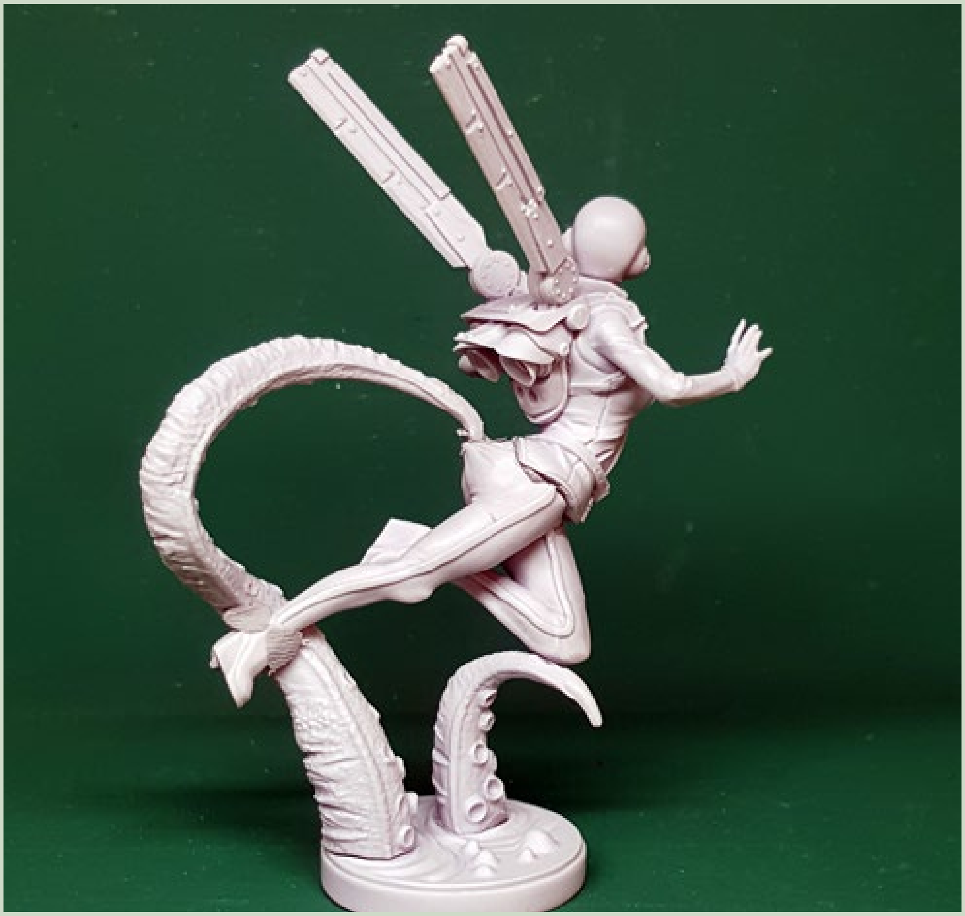
All in all, this is a great quirky piece. There is lots of humour and a great throwback to those 50's B movies, with a little pin up thrown in for good measure. I'd like to see a few more of this type of figure from Morning Star in the future.

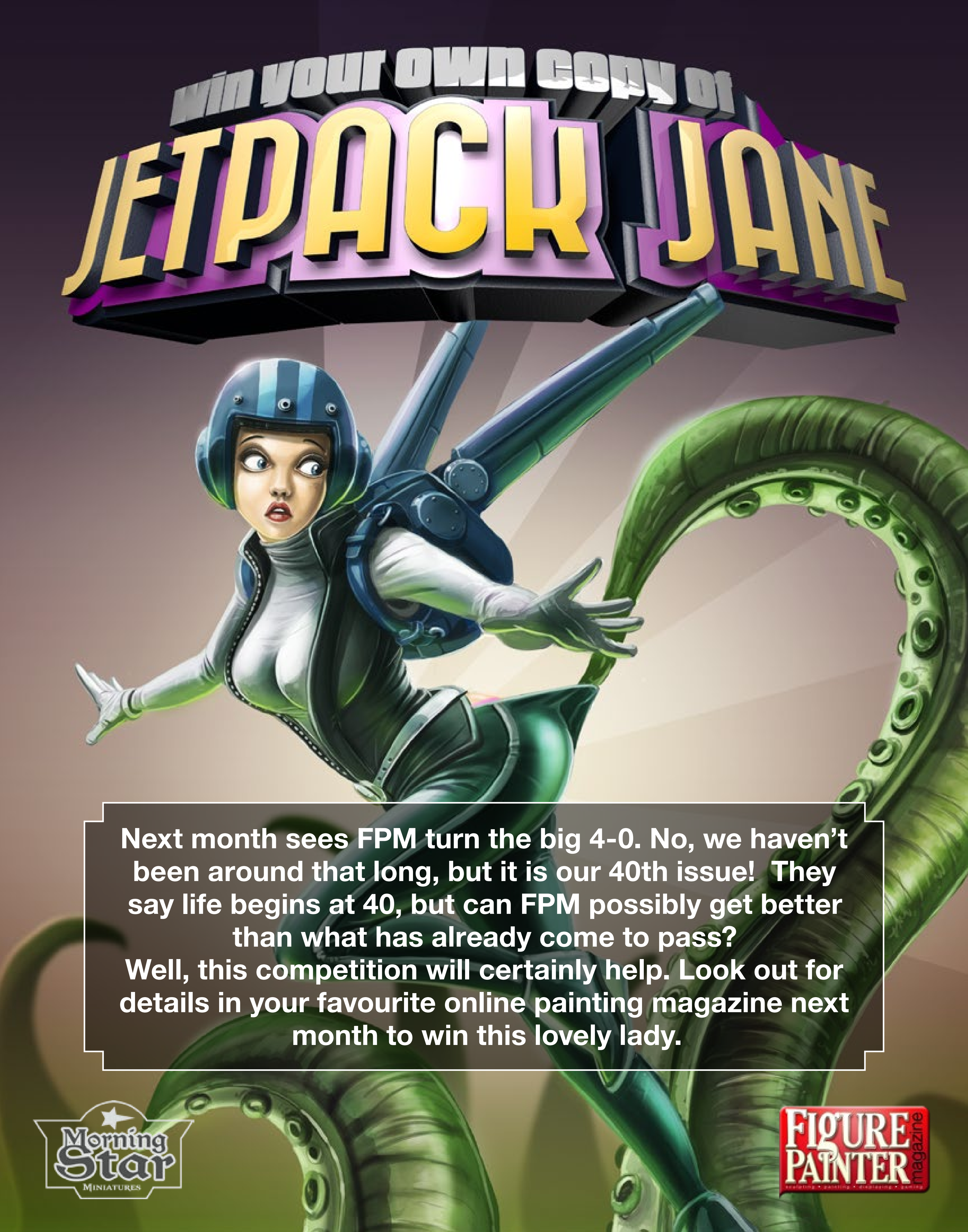
Of course, it won't appeal to everyone. No model does, but if you are in two minds and would like something a bit more fun, look no further. You have found a good little piece right here.

OK, guys and gals. Remember I said I hope you're paying attention as I'll be asking questions? Well, I have only one actually. ☺

Matt, the owner of Morning Star Miniatures, has kindly put up a brand new copy of Jetpack Jane for one lucky reader to win. The comp will be in next month's FPM, so look out for details of how to win this excellent figure completely free. Matt will even pay postage, no matter where you are. How cool is Matt?






win your own copy of
JETPACK JANE
Morning Star Miniatures
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Next month sees FPM turn the big 4-0. No, we haven't been around that long, but it is our 40th issue! They say life begins at 40, but can FPM possibly get better than what has already come to pass?
Well, this competition will certainly help. Look out for details in your favourite online painting magazine next month to win this lovely lady.

ROBOT PIGEON publishing

INITIATIVE MAGAZINE

your voice in miniature gaming

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Questions by Davide Rainone

insight interview
with Jesús Martin

Place of origin? I'm from Madrid, Spain.

Years of painting? I painted for 4 or 5 years in childhood, but then I stopped for a time. Now, I have been painting for the last 15 years. I am 36.

Major awards? I never had a big interest in contests. I have some gold, silver and bronze medals from the Euro Militaire in Folkestone; some medals from Girona's World Expo, Spanish contests and some other awards, but I've never been focused on that.

Future plans? I am focusing on visual arts and miniatures; I definitely will work in illustration and 3D. I have for many years pushed to develop other kinds of figurative and abstract concepts for miniatures, but I know that this is not commercial; I'll do these as personal projects. In other arts, my main interest is poetry.

This month's guest is none other than the guiding force behind Nocturna Miniatures. It was a great pleasure to be able to speak to him for this interview and I found his artistic, life philosophy very interesting. I also found him to be very humble and passionate about all he does, despite his company being one of the most recognised and well respected in Europe. This is Jesús Martin.

1 *Let's start from the beginning. How did you get into miniature painting?*

I started drawing and painting with oils when I was a child. I've never been a good pupil, so I've mostly been self-taught. When I discovered the board game Hero Quest, I got crazy with the Citadel minis that were in the box. I loved the whole atmosphere; I've always loved D&D and classic role playing games, but I didn't know how to paint the miniatures. I was a child in 1990 and there was no internet for me to find information and learn. I didn't know anybody else who was interested in learning how to paint, so I had to continue just trying to learn by myself. I didn't have many options, so I started using enamel paints, oils, and finally I discovered Vallejo acrylic colours and Citadel paints when Games Workshop opened their first shop in Madrid (they were in the beginning only in Barcelona).

LUIS ROYO
MALEFIC
ROMULO ROYO
nocturna
Normandy 1944

For me, the most important thing was always to watch and try to understand. 90% of the work is always with the eyes and the 10% is with the hands.

Finally, I started to work at Games Workshop in Madrid. It was a cool period. I learnt a lot and met good friends. It was very fun to answer some painting questions in the Spanish edition of White Dwarf! During those days, I also did some collaboration with other companies and artists, like Andrea Miniatures or Enigma.

2 *Would you explain the different aspects of your painting and modelling, from the point of owning a company and from the point of being a miniature painter?*

As professional, I try to develop a business model based on quality, design, image, sculpture, casting, packaging, service, etc. Other companies and our clients can talk about this better than I can. If they like our models to create their own brand or to buy our minis, that means something. It's an honour for us.

As hobby painter, I simply do what I want and what I feel is right. I personally don't like to be included into a painting movement or fashion style, because I run alone. I'm curious, expressive and interested in learning more day by day. If I had to express it in only one phrase, I'd say that I'm totally free.

3 *Please, tell us about your biggest project so far--Nocturna Models.*

Nocturna Models is a very important part of my life. I created it as a path to continue walking and growing inside of the world of miniatures. With some of the very first miniatures, I took some commercial risks trying to create some figures based on other kinds of concepts, like the musicians (the violinist, etc). It could have been a problem because a lot of people were expecting to find the classic warriors with big weapons, but I made a bet for realism in that moment and I'm very happy for that.

I think that Nocturna has a well-defined style because it's the project of a single person.

I have directed a lot of artists. Some of them began in the miniature world with my guidance, or have changed their sculpture scale or thematic direction to collaborate with us. It has been an amazing and given me the chance to work with those talents and everybody has contributed to create the whole thing, but it always remains true to the ideals that I started with at the beginning.

4 *I think Nocturna Models is the only company that has ranges of miniatures inspired and dedicated to the world of illustration, following artists like Nekro and Luis Royo. What inspired you to make this decision?*

Luis and Romulo Royo are incredible. As a fan, I've always loved the way they understand and see the world. That's something very important to me, and I wanted to know them and try to introduce their bi-dimensional work into the 3d world of miniatures. There are excellent big toys for collectors licensed by them, but I wanted to add the pictorial element here and create something that can be used to paint in other styles that are less clean and more expressive. That has also allowed me to create, with Vallejo, the commercial set of skin tones suitable for that illustration ambience/style. Their Malefic Time universe is really cool and I'm lucky to participate in it with our miniatures.

When I first saw Nekro's art, it had a big impact on me. There is something oneiric and surreal, joined with an absolute aesthetic beauty in his work and I love it. It's the same kind of thing that I want to create in scale modelling. It's risky, but I think that it contributes to creating a line of figures that have not been seen before. It's an honour for me to do work based on his concept art, although it's really hard to transform it into 3d.

5 *Your latest and most ambitious project to date is your new Kickstarter, 'The Quest'. Can you tell us about it?*

The Quest is a campaign to fund a range of miniatures based on a classic group of adventurers. It's not innovative in the way that everybody knows what a dwarf or an elf is in a fantasy world, but we've tried to give them 'our' touch. In addition, it gave me the opportunity to do something that I was thinking of doing since the beginning of Nocturna, which was to release a dragon--I love dragons! There are a lot in the market, but most of them are very childish or unreal. We have worked to create a really cool one, suitable for various scales and not expensive. Kickstarter is the perfect platform to fund a big project like this, and here we are!

I also wanted to add a narrative aspect into the campaign, because I have always loved role playing games. Nowadays everything and everyone is connected through social media, so I thought it would be a good idea to enable people to participate and create a

story for the adventurers and the dragon using our official social media page and along the way give some rewards and extra gifts to those people that participate during the campaign. There will be some excellent miniatures, at very good prices, plus plenty of adventure and fun. We are going to enjoy it and I hope everybody else will, too!

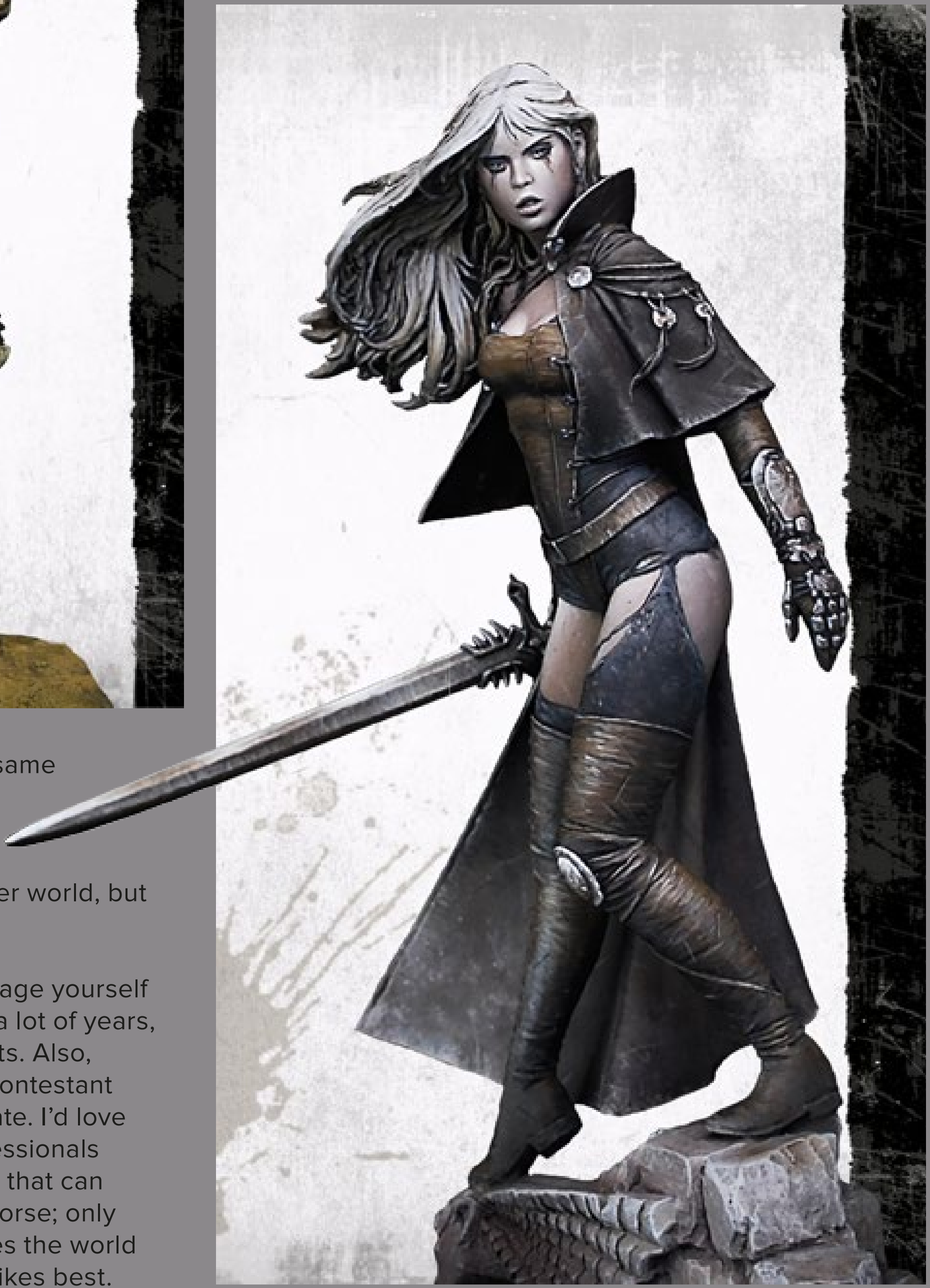
6 *Let's move on and talk about something more personal. Painting contests--what is your relationship with the world of painting competition?*

I'm a big fan of miniatures and I love this hobby passionately, but I'm also interested in other arts. For example, I like the Prado Museum here in Madrid. When I go there, I like to look at Velazquez or Goya paintings (just to name two Spanish painters that everybody knows) and I don't feel there is any contest between them at all! What we do is smaller in terms of art, but it's the same if you think in painting terms. In an exposition, there are just works, no need to compete against each other. We don't need to find a winner, as this is not like sports.

When I have travelled out of Spain, sometimes to teach (but also for shows and events), I'm happy to do it if it's possible and when I'm asked to do it. Since I'm not usually into contests and awards, I'm not a very popular painter. This gives me a bit of a reputation of being a hermit, hahaha! But — if you offer me some ale, surely I will go!

7 *So, what are the strongest incentives for you?*

That is a hard question...I simply express myself because it's the way I am. I'm not looking for an objective and I'm not pushed by anything else other than reaching tranquillity. I'm a simple man.



I know that a lot of people don't think the same way, but I don't like contests very much. I think that there are things that cannot be measured. Sometimes it is the only way to show something off to the wider world, but personally I rarely compete.

I know competing is a good way to encourage yourself and reach your goals, but I have seen, for a lot of years, too much ego and irritation around contests. Also, judging is complicated. I have been both contestant and judge and now I prefer not to participate. I'd love to show my work together with other professionals and enjoy the differences, but not in a way that can be understood that anybody is better or worse; only because they are different. Variety enriches the world and the observer decides what he or she likes best.

8

How would you describe your painting style and what do you look for in your paint projects?

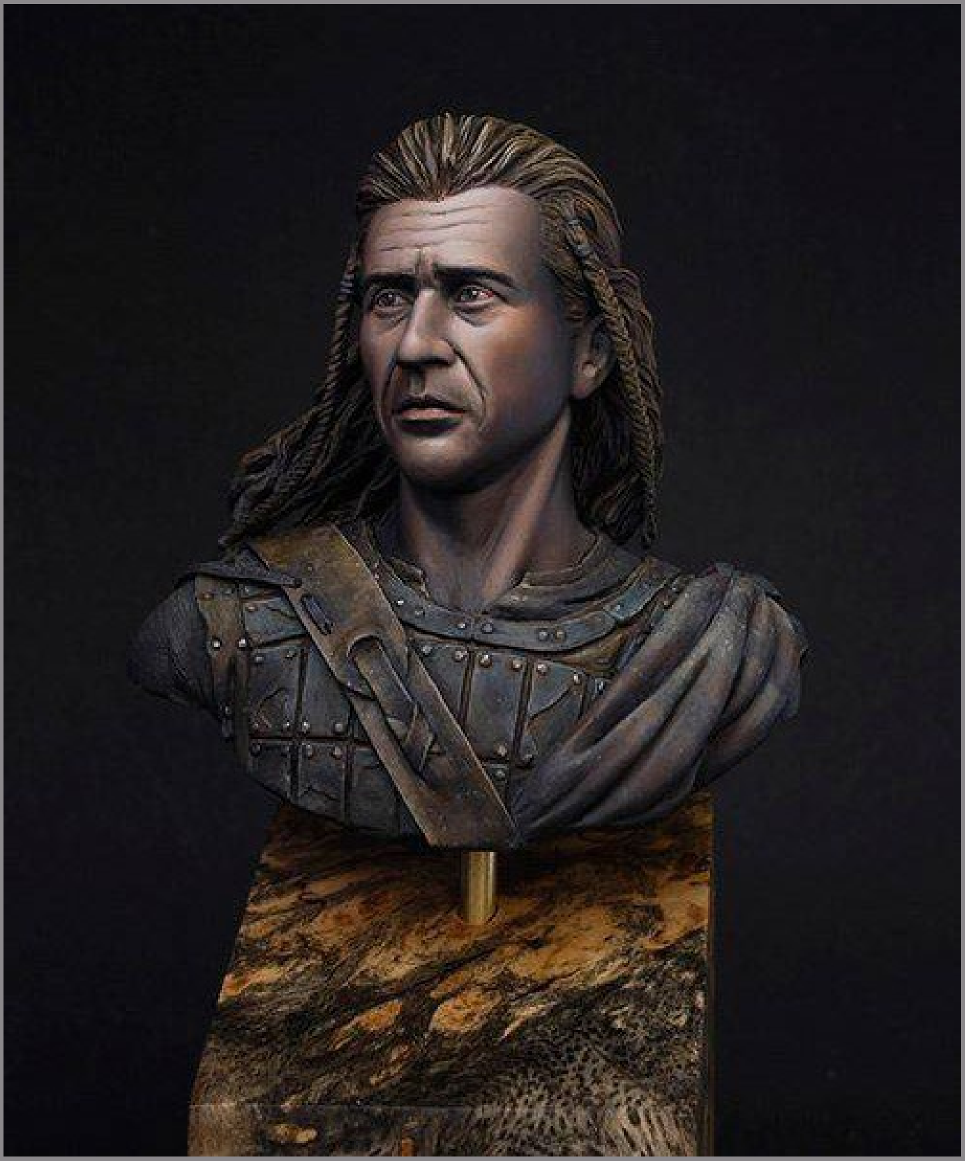
My style is maybe unclean and wrong if you compare it with the 'canon' out there. A lot of people say that my miniatures are not finished, but I don't care at all. I'm interested in light and colour as the basis for expression. I usually don't reach what I have in mind, but I think it's good because it's the way to continue learning and not become stagnant. I think in every art it is very important to share and learn. If you stop learning, you're out. Evolution is part of life. I don't know what I'll be doing in the future in terms of painting, but I hope it won't be the same I'm doing now.

In my current projects, I am only looking to learn and to express myself. It's like an ongoing exercise of sketching, that's the reason why I don't need to finish the works. It's a practise in itself.

9

Is there a particular miniature, or diorama, you are especially attached to or that means something special for you?

Well...I have some special feelings about the Scottish bust based on Mel Gibson's William Wallace I released during the first year of Nocturna. With that figure, I wanted to paint a desaturated dark figure in a nocturnal ambience and I think I really got it. It was real fun because I went into a contest with that figure and in the first round of judging, it got a gold medal, but then the night before the awards, the gold disappeared. I started to hear some gossip and finally one of the judges spoke to me to explain it. Somebody belonging to a well-established miniature company talked with the organising committee and they decided to take that award away from me. They defended the decision by saying that the work was not well done and the painting was unreal.



Now, I'm really happy to see that my 'wrong and unreal' way of painting — not accepted by some old dinosaurs of scale modelling, is now common and normal place. Everybody should paint the way they want, and the companies should not manipulate the contest results. This figure was important to me, because I discovered that going on my own has a price. I also learnt that it's worthwhile being loyal and true yourself and continue working. That's my philosophy.

10

People consider you as one of the most talented painters in Europe (especially the Chief Editor of FPM). Could you tell us what, in your opinion, should be the most important part in painting a miniature?

Wow, thanks! For me, the face and hands are principle and the main weapon/instrument/element. It depends on the figure--the message it brings, the pose, angle, etc. I really enjoy focusing on the face...anyway, the most important part of painting a miniature is not painting; it is learning to see the world around you.

NECRO

11 *Can you tell us how you face a new miniature from a technical aspect?*

The approach to a new figure depends on what the miniature tells or what I want to represent. I usually think about a general colour environment, like a normal illustration, or the background colour or main tone that is going to determine the other colours and tones of the miniature. Once that is clear, I sketch the whole piece with an airbrush or a big brush, and I start detailing the main areas like the face, etc. At this stage, I never paint really extreme highlights, because they tend to deform the volumes of the sculpture. It's important to have this in mind, in order to decide just when you want to enhance or make softer some sculpted elements. You can really 'sculpt' over the figure with the paint.

About the technique itself, I use mainly acrylics, so I paint with every technique associated with them that can work for the purpose I have in that specific moment. That includes classic blending, glazing, washing... normal painting...acrylic is a good medium because it lets you work with transparent or opaque finishes. You only need to know what paints work or don't work with what techniques. It's good to try and find a way for you to feel comfortable with your favourite range of paints on the market.

You will combine techniques and create a process, which is too long to comment on here. Techniques are the same for everybody; processes are almost unique for each artist although they have many points in common, related to the medium they use and its limits.

I normally try to find some aesthetic moments and get them finished. When I reach this point, I stop painting.

It's hard because mainly I paint box art, but I don't have enough time to finish the pieces on the back. So I'm expert in finding an effect and focus using only a few elements. Giving the same finish to all the parts on a figure would diminish some expressivity, in my opinion. It can downplay the main areas, so sometimes it's hard to know when to stop, because more work can strengthen or diminish the dynamism of the figure...sorry, I don't want to bore people!

12 *Never think like that! Our readers and I are very interested in every point of view from great artists like yourself because it's a way to know you better and we have the chance to learn something new and important. Another question--where did you get your ideas for developing your artistic painting style; have there been influences from the world of illustration or fine art, or did you develop it step by step by yourself?*

Sure, I try to enjoy every work that I can find! I love scale models and artists, illustration...I like baroque painters very much, but also comics, digital painting and photography. I really admire the amazing world out there. For my work with Luis Royo and Romulo Royo, I need to stay close to the ambience they create for the Malefic Time universe, but it's not a problem because I previously was walking in a similar direction and I think that my style fits well with it. Anyway I use a lot of chromatic schemes (it's hard to find the same skin tone in all of my figures) and in that thing, for example, you can see all of my influences.

The list of people that I love would be too long, so I'll only say three names related with different arts: Raúl García Latorre, Velazquez and Luis Royo.

13 *What are your future plans, not only concerning Nocturna Models, but also personal ones?*

I will make some changes in Nocturna. I really enjoy my work, but sometimes I'm a little stressed and I think I should take it easier. Also, I'd like to improve production and create new and different figures.

Personally, I will continue writing poetry. My best friend is an excellent pianist and songwriter and I'd love to make more things together, that would be really cool! In addition, of course, to painting and making non-commercial figures

I'd like to thank you, Jesús, for being our guest. It was an immense pleasure to talk to you.

Thank very much for the interview, Davide. I have really enjoyed the interview, thanks for everything!

If you want to know more about the Nocturna Models or their new Kickstarter project, 'The Quest', check out their social media pages:

Nocturna Models

The Quest

Continue to read FPM, because we'll be covering every aspect of it. I'd also personally like to wish Jesús all the best with this project.

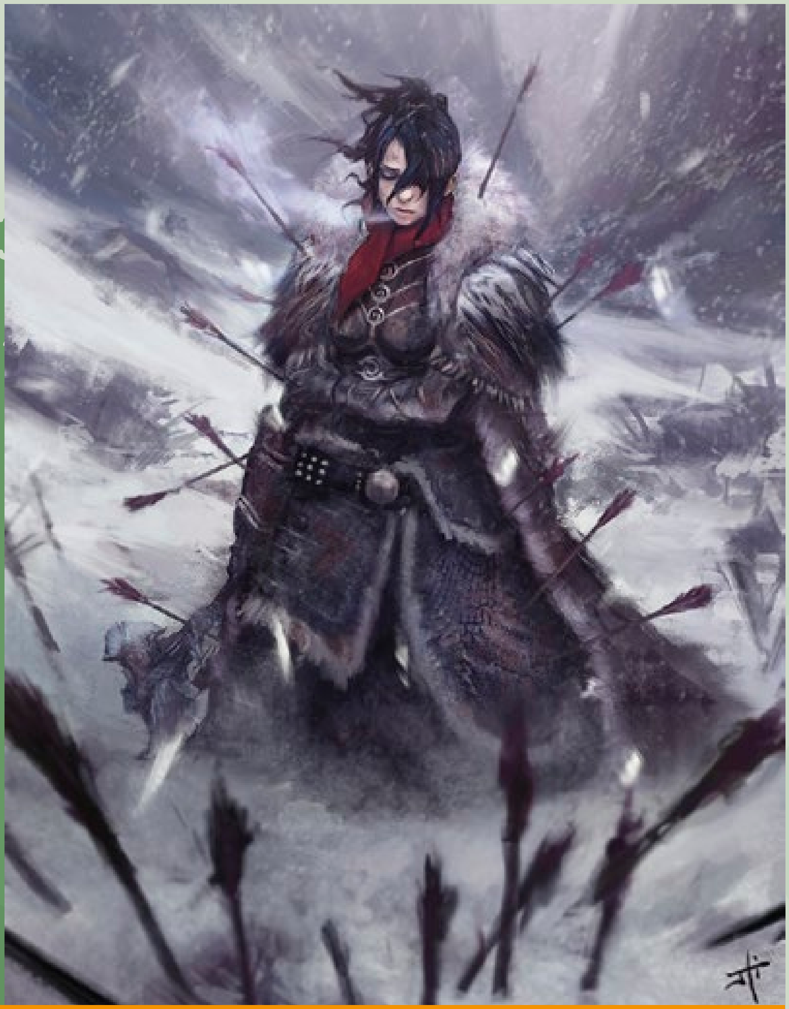
By Terry Cowell

Details

Price:	£42
Scale:	72 mm
Material:	Resin

Available from

Acolyte Miniatures

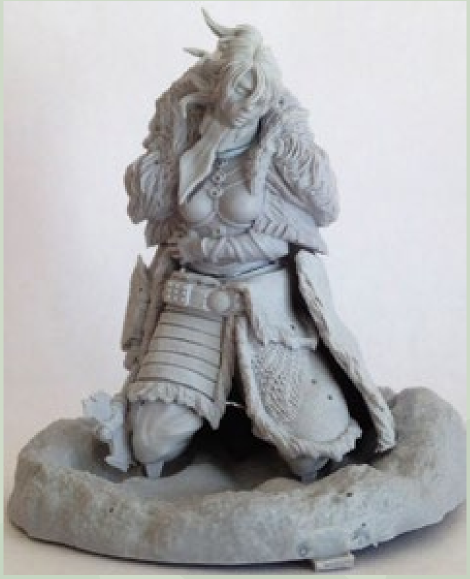


Acolyte Miniatures' Defeated

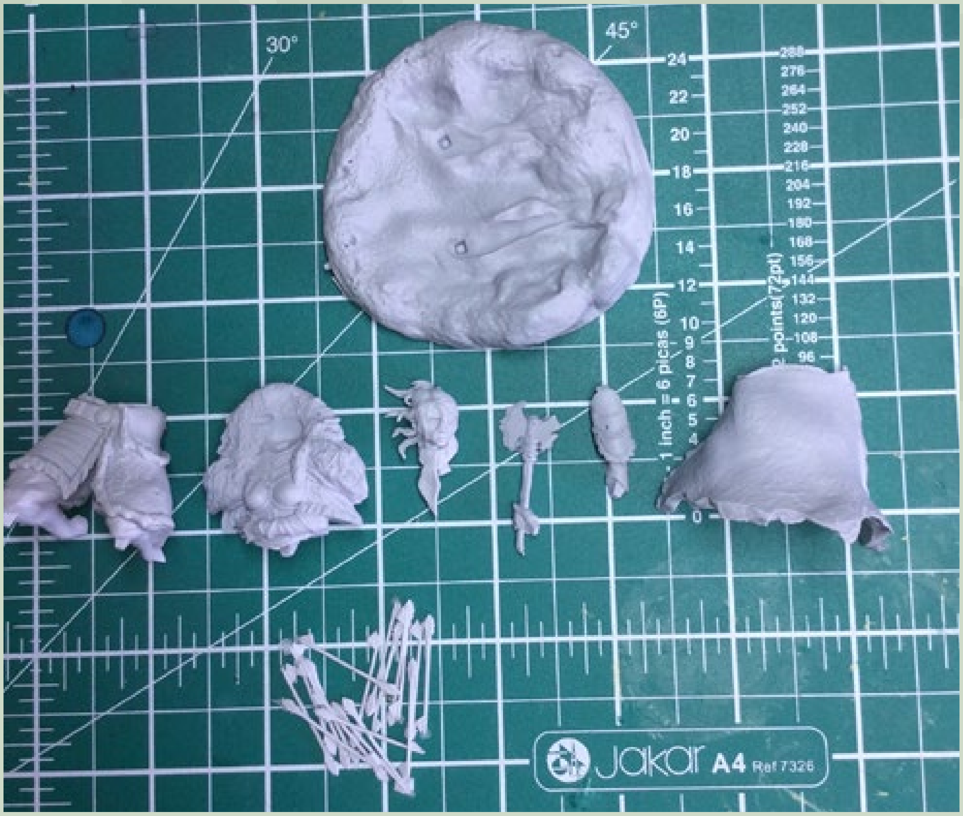
I began keeping tabs on Acolyte back in 2013, when they started showing the ideas planned for future release. They were exciting and ambitious and I recall watching the process unfold. They were not prepared to compromise their ambitions and delayed release until they were satisfied that they were presenting work which lived up to their expectations. I remember them not being happy that the arrows weren't straight enough and completely redesigning them to include rods. The result, as with the rest of the kit I am reviewing, is worthy of congratulations.

The Defeated is part of their Prestige range, a series of 6 spectacular large miniatures around the 75mm scale.

When I initially saw the artwork, I immediately felt the pull. The character is a female warrior who has fallen in battle. She has been struck and mortally wounded by arrows and although she doesn't have enough strength left to lift her axe, she sadly kneels in defiance while the life ebbs from her.



ACOLYTE MINIATURES
THE DEFEATED
72mm Scale Resin Miniature



There are so many narrative possibilities with this dioramic piece; it will resonate with anyone who has watched Asian epic movies. Is she the last of a defeated army, is she a betrayed hero or has she sacrificed herself to inspire resistance?

The Defeated is both tragic and beautiful and in my view captures an emotion that we don't see often. We often see traits such as anger, hate, pride, confidence, humour, etc. in miniatures, but this emotive gem taps into that cinematic moment that defines the whole movie.

Looking at this model under magnification, I can see some beautiful textures. There is a wonderful interplay between cloth, metal and leather. The hair is well defined. The mold lines are slight, but positioned so that they run beneath her cloak and won't be visible.

There is a casting tag that will need careful removal on the base of her neck and one on the base that will need less care and can be simply snipped off using your cutters.

Some of the arrows have small attachment tags that will come away easily, but some slight sanding may be required. It's good to note that all the arrows come with arrowheads, giving you the option to cut the odd one or two down to give the impression of deeper penetration.

There is some slight flash on the small axe and the back of one leg.

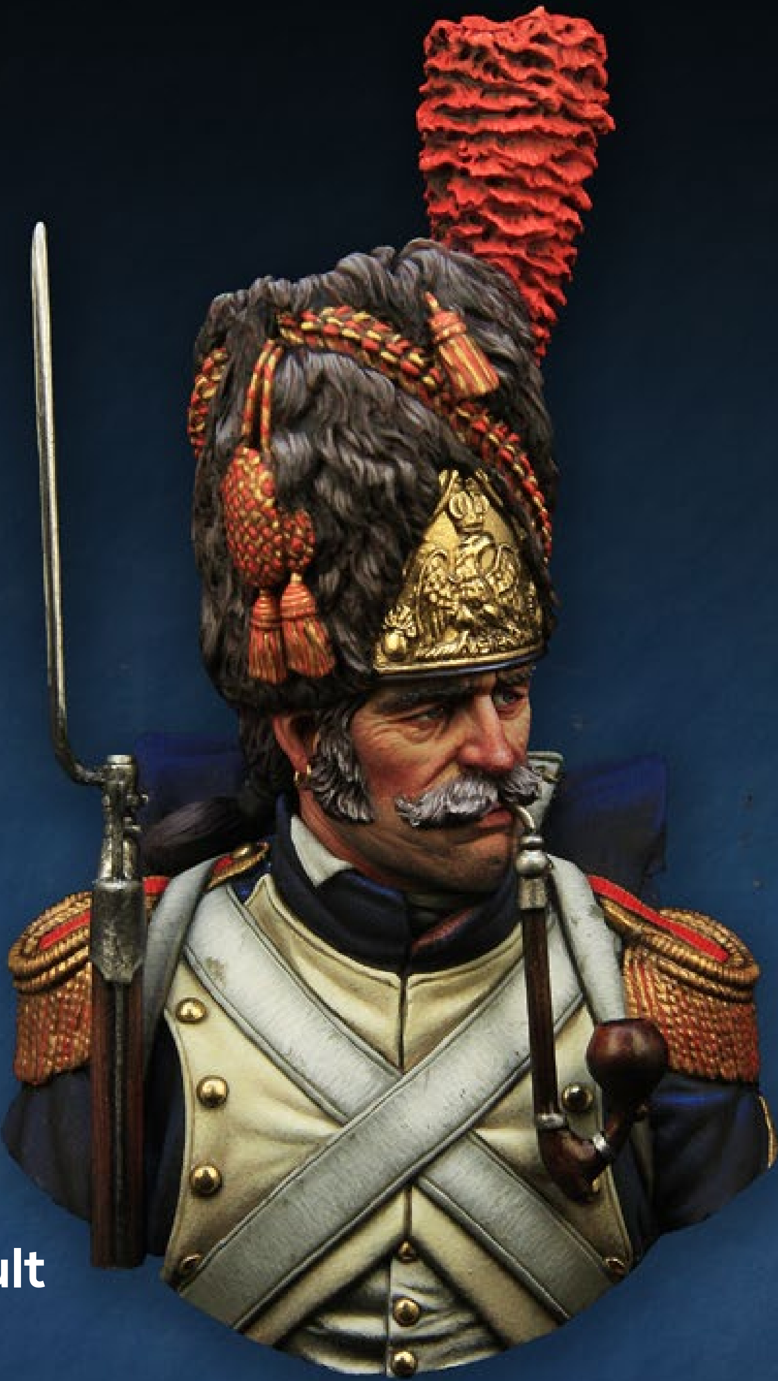
I do like to have a moan if possible and although I can find little in the way of fault with either the casting or the subject matter, I would point out that it is designed as a piece that sits into the base it comes on. The feet are cut to slide onto the base and while this acts as an aid to assembly, it means that a little more thought would be required if you decide you would like to base it differently.

My overall opinion of the Defeated is that it is a beautiful dioramic scene and absolutely deserves to be on a display plinth. There are already some beautiful paint jobs emerging. Roll on the rest of the Prestige series. If you want to purchase this model, see what is available or have a nose at the future releases Acolyte has planned, visit them on their website or on their facebook page.

TUTORIAL

In this step-by-step I am sculpting a well-known concept, but one where I have to be especially careful and precise with the subject. Making a mistake is not an option; otherwise the experts on the subject will give me a hard time!

This bust was commissioned by the owner and a fellow sculptor at Young Miniatures, non-other than Young Be Song, who asked me to sculpt a French Imperial Grenadier from the Napoleonic era in 1:10th scale. Talking with Young, we decided on a concept to sculpt the Imperial soldier weary from years of services, but also pretty old for the period.

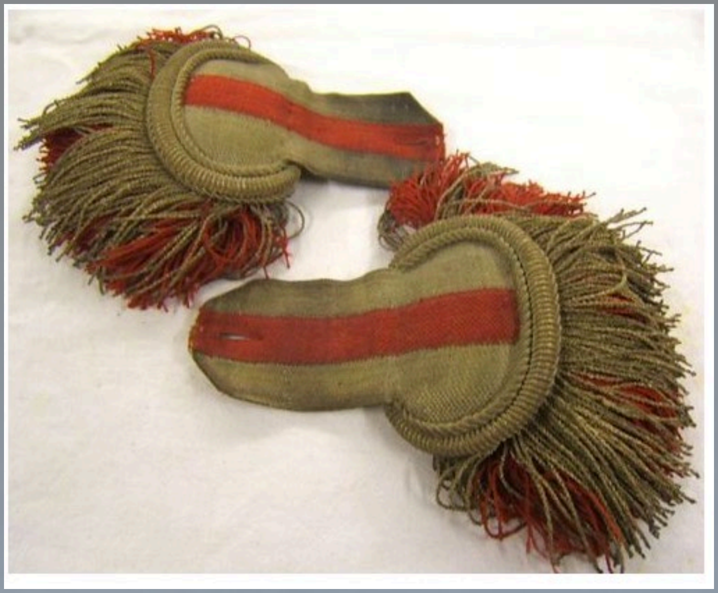


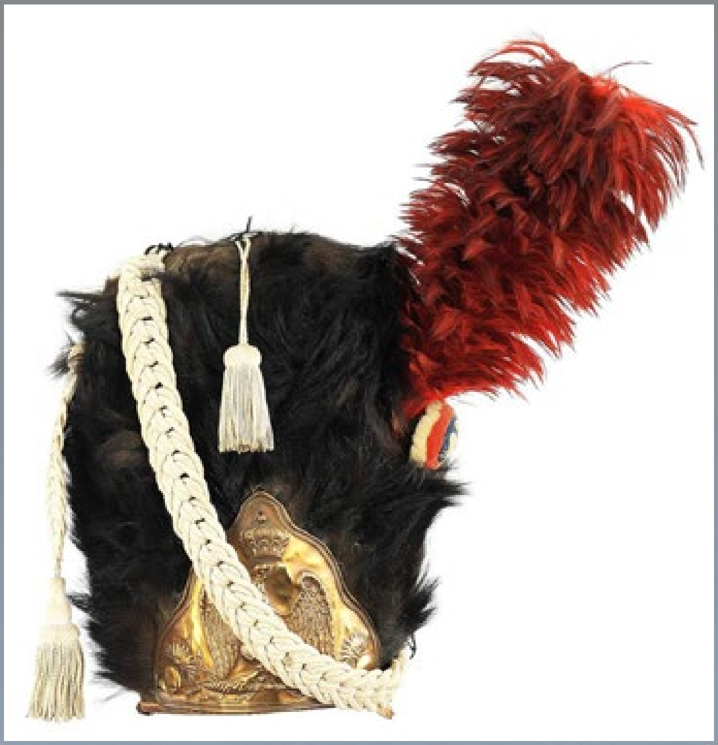
by Greg Girault

Boxart by Kirill Kanaev

Step-by-Step sculpting of Young Miniatures'

French Grenadiers of the Imperial Guard





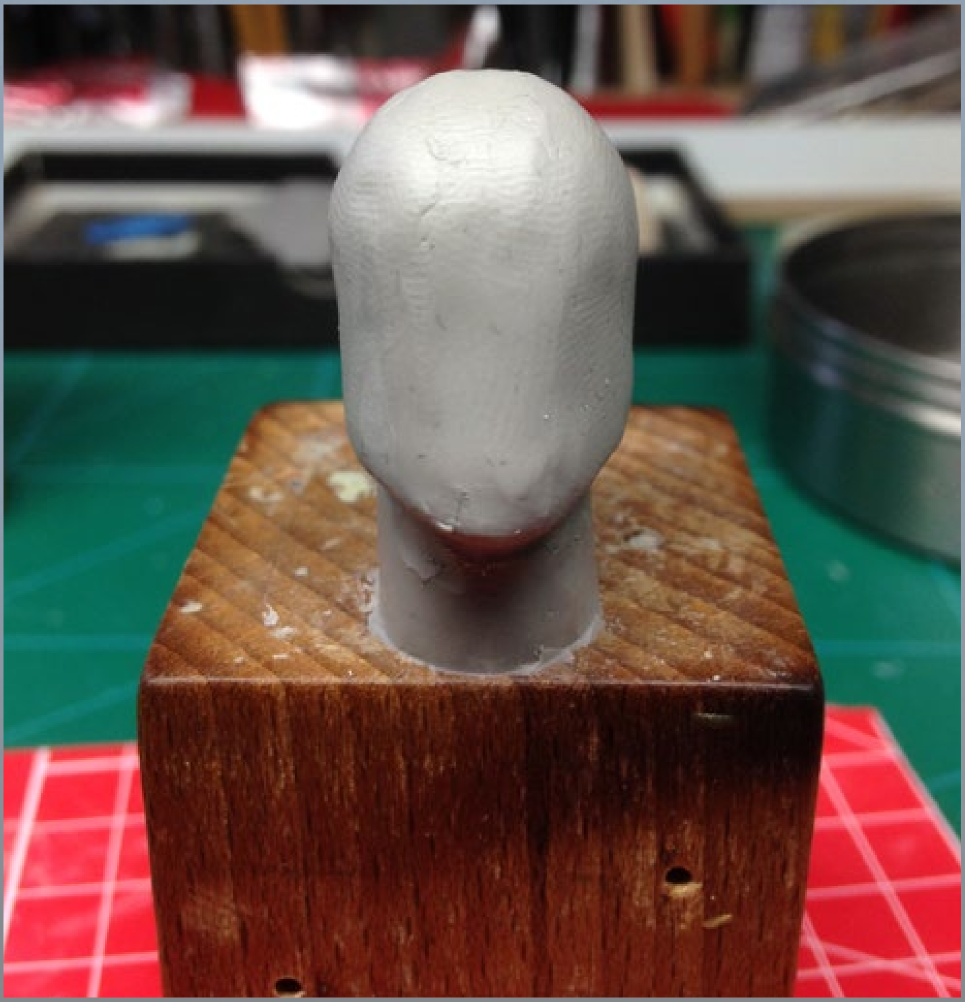
Myself not being an expert of uniforms, I sought help from a person who I know, that knows his uniforms — Jean Claude Colrat, who thankfully set to work. After a period of time of doing his research, he sent to me all the resource pictures I needed.

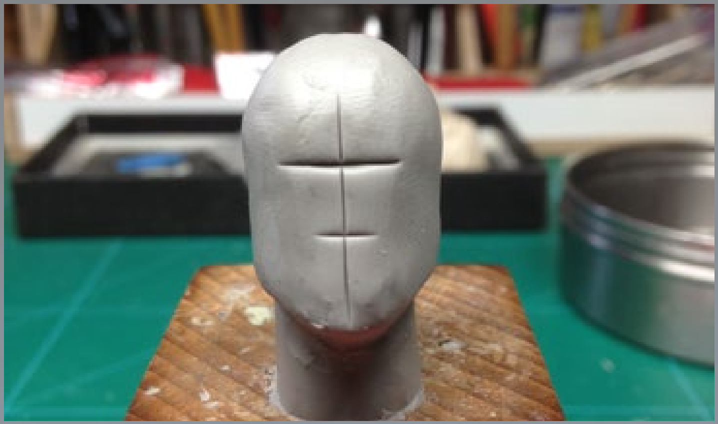
Tools and Materials

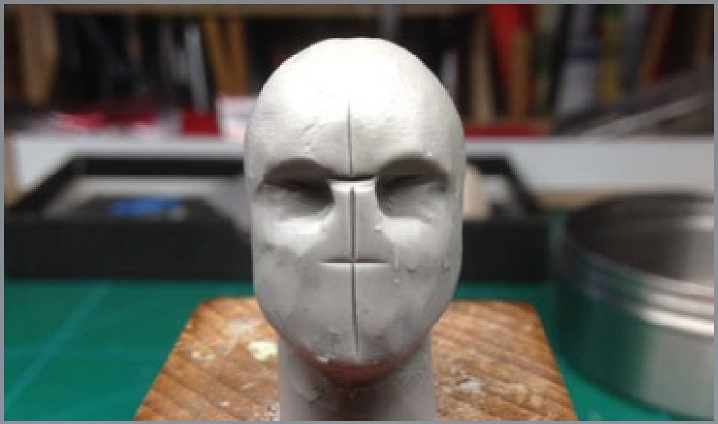
These are similar than the ones used in my previous article in the last issue of FPM, so there is no need for me to go over them again.

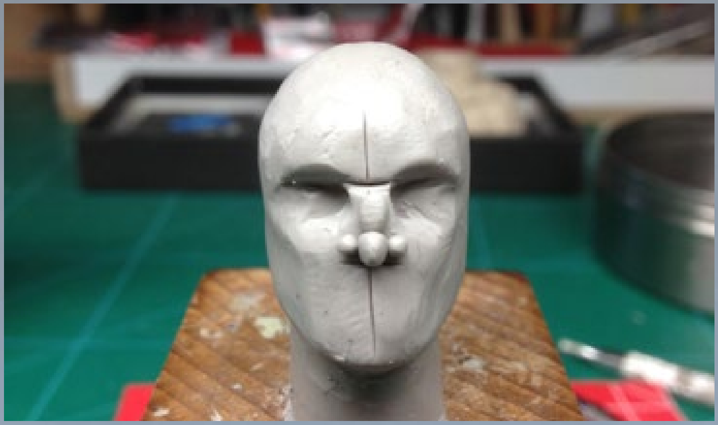
Technique

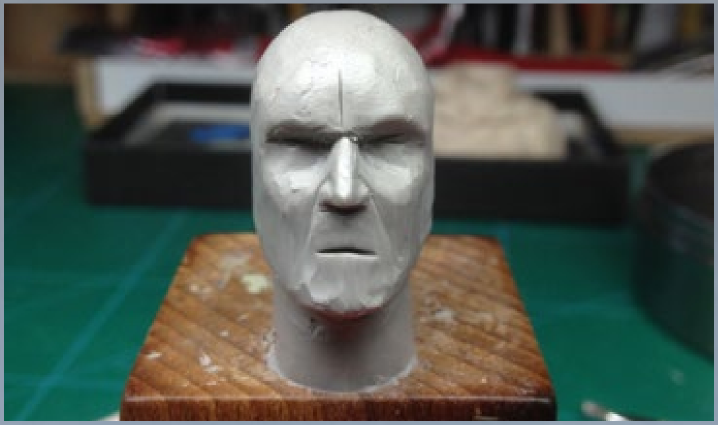
As usual, I start by forming a 2cm sized aluminium foil ball. Then, I form the head using Super Sculpey. I work in a similar way with the symmetrical elements of the face. Nevertheless, there is an additional difficulty in this head—he will have a pipe in his mouth. I would need to shape the mouth, nose and chin accordingly, so that people will trust he is really holding it in his mouth. I also have to be careful when working on such a character, to avoid it becoming too much of a caricature and this induces quite a lot of observational study — a heavy investment.

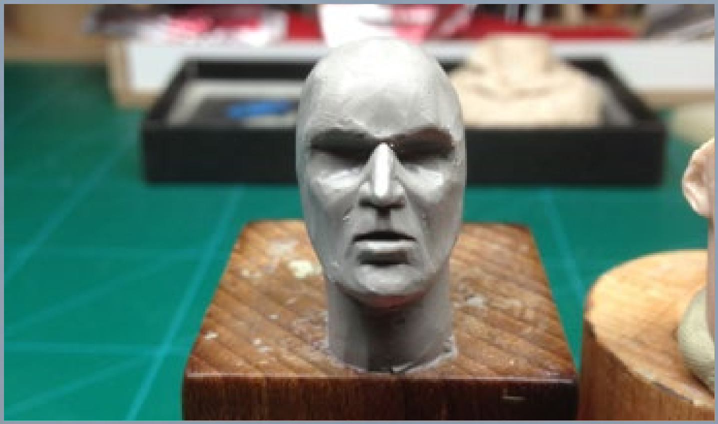


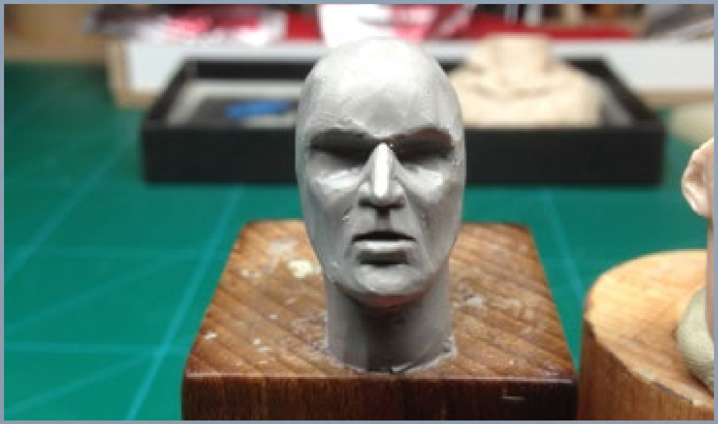


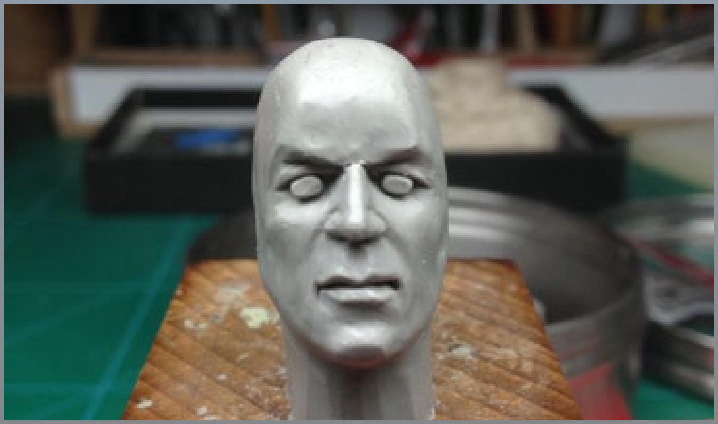


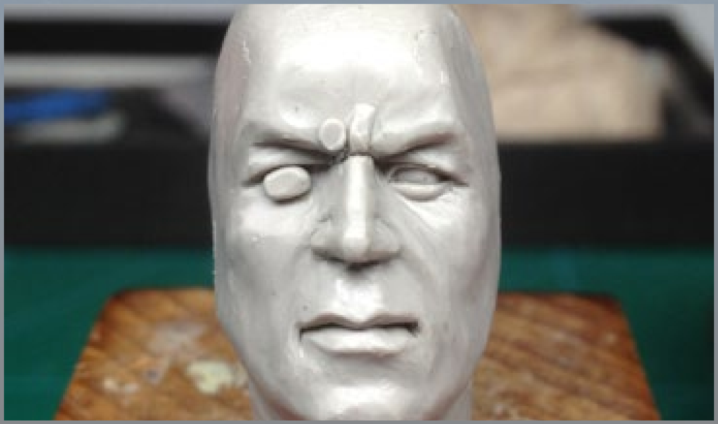




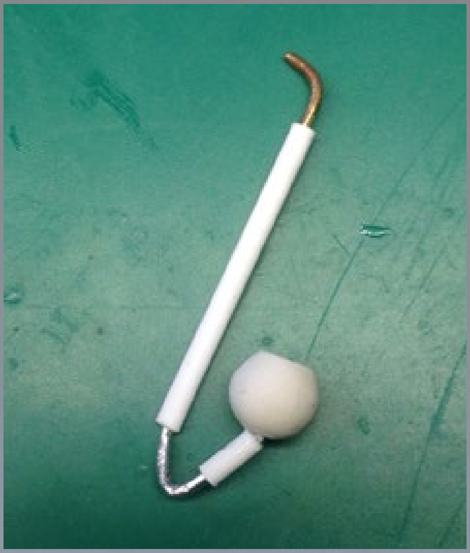


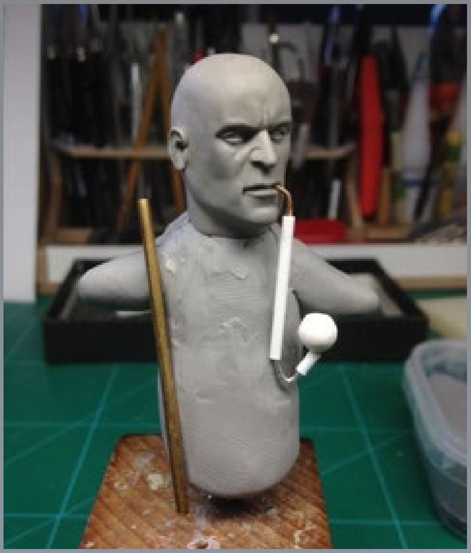


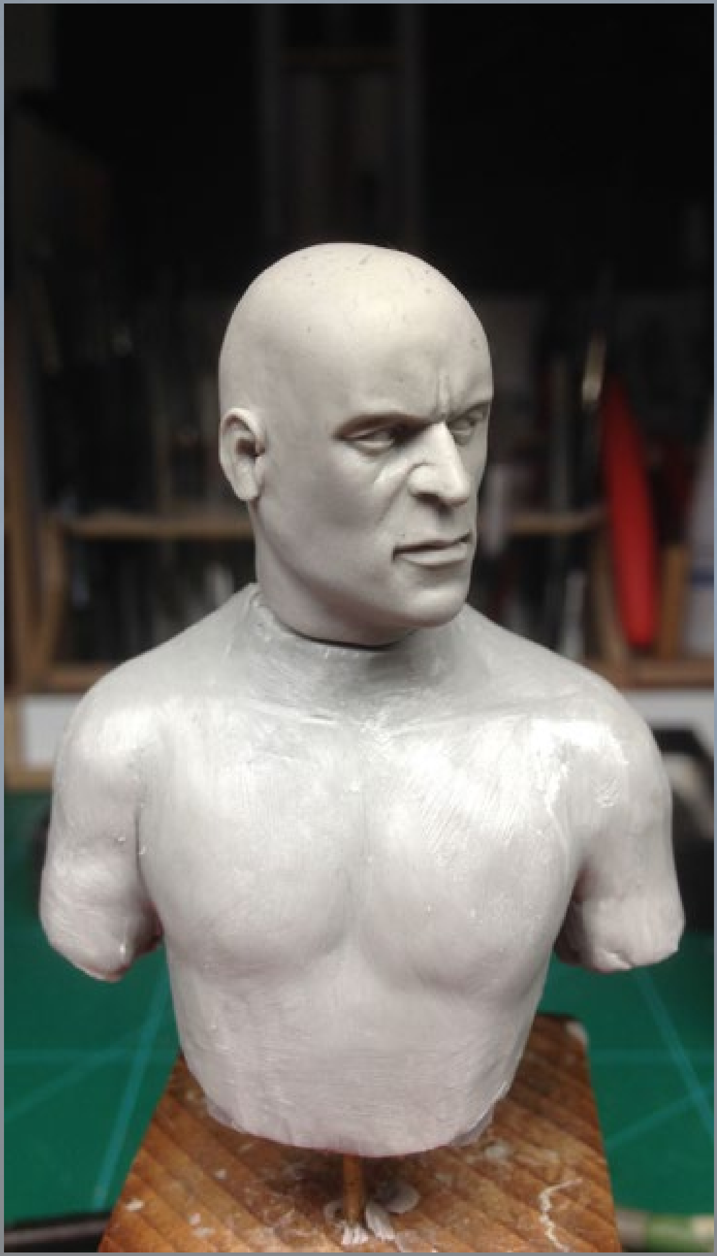


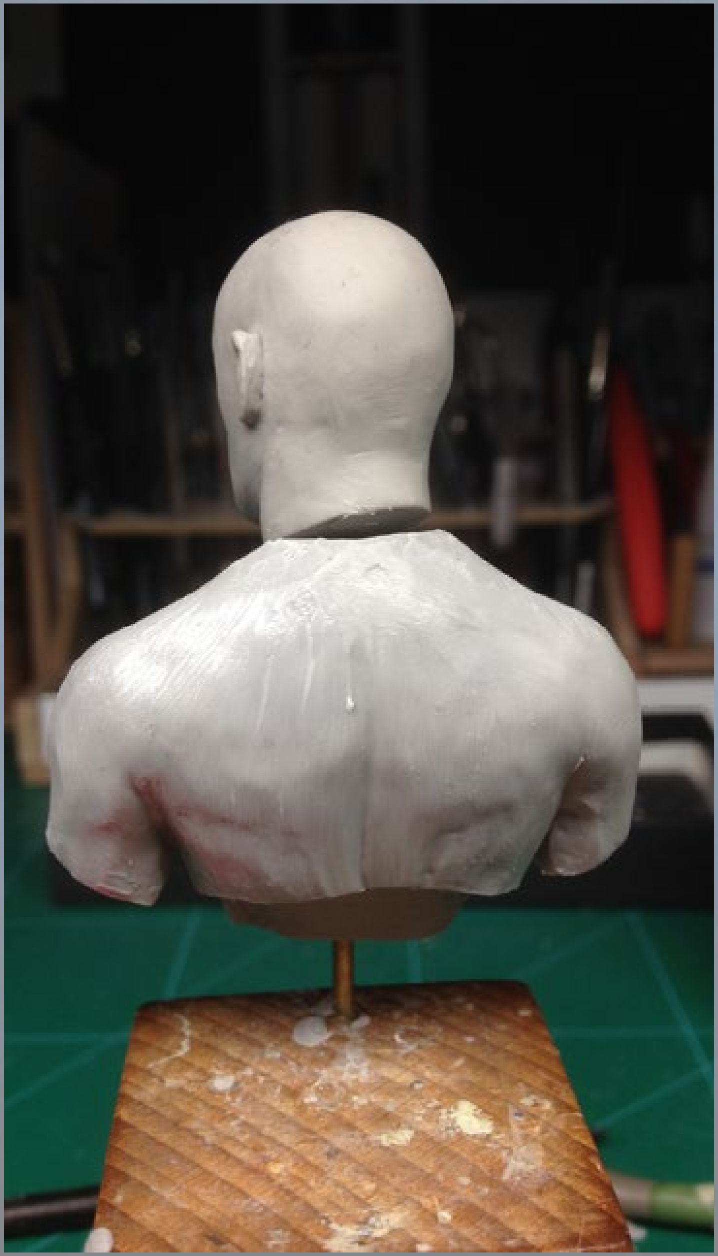


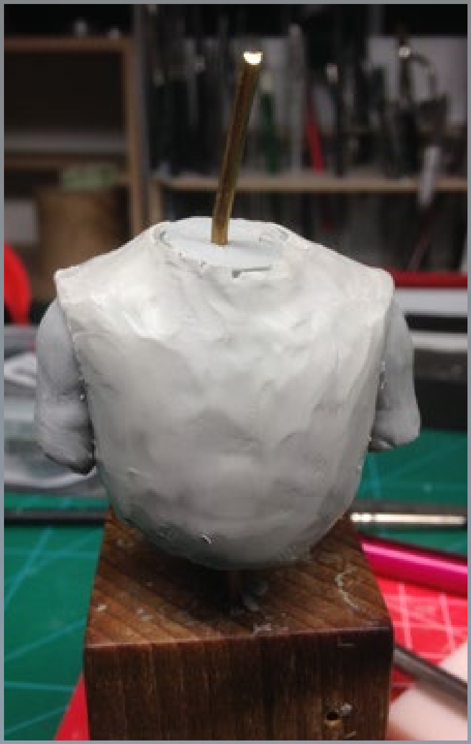
Before starting, I used a historical picture of a man smoking a pipe. Using plastic rod, brass and A+B putty, I build the pipe. When the head is finished, I cook it at 130°C for 15 minutes. I continue to sculpt the torso. Once again, I do not go too far away from the base shape, but just place volumes in the correct places, to evaluate the bust shape.

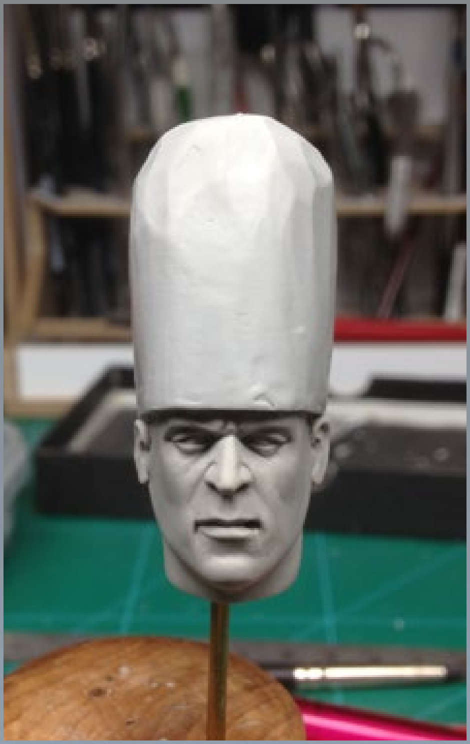


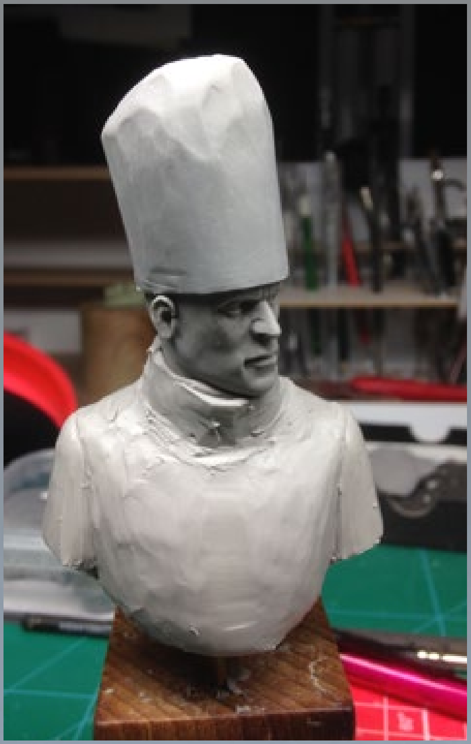


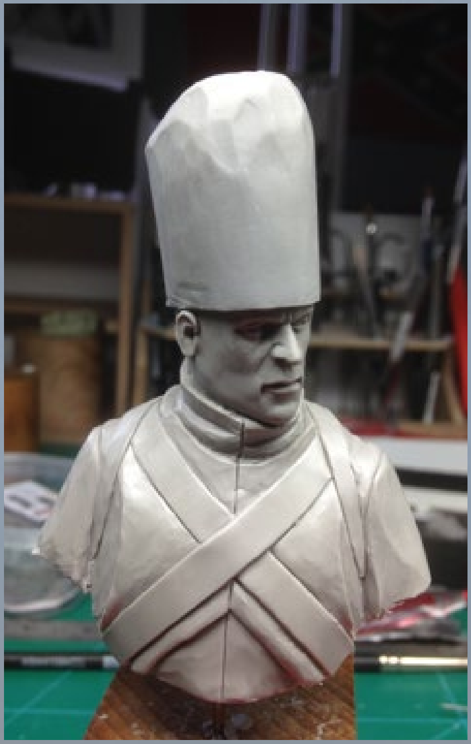


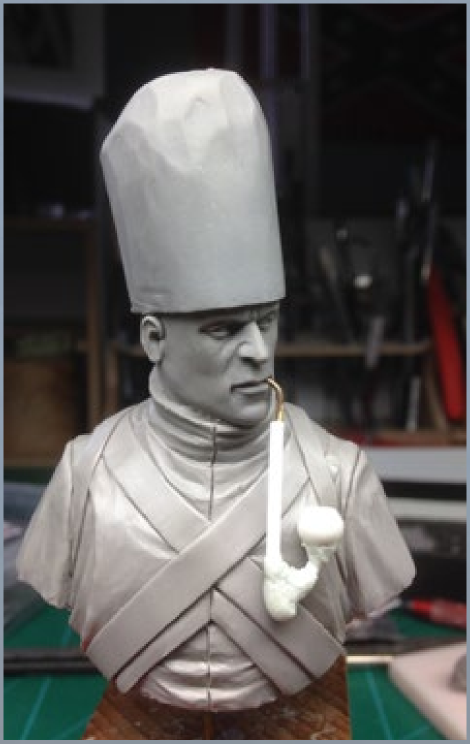


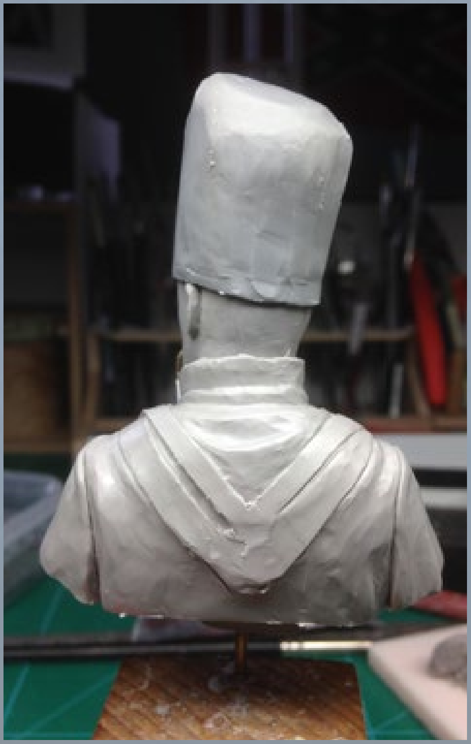






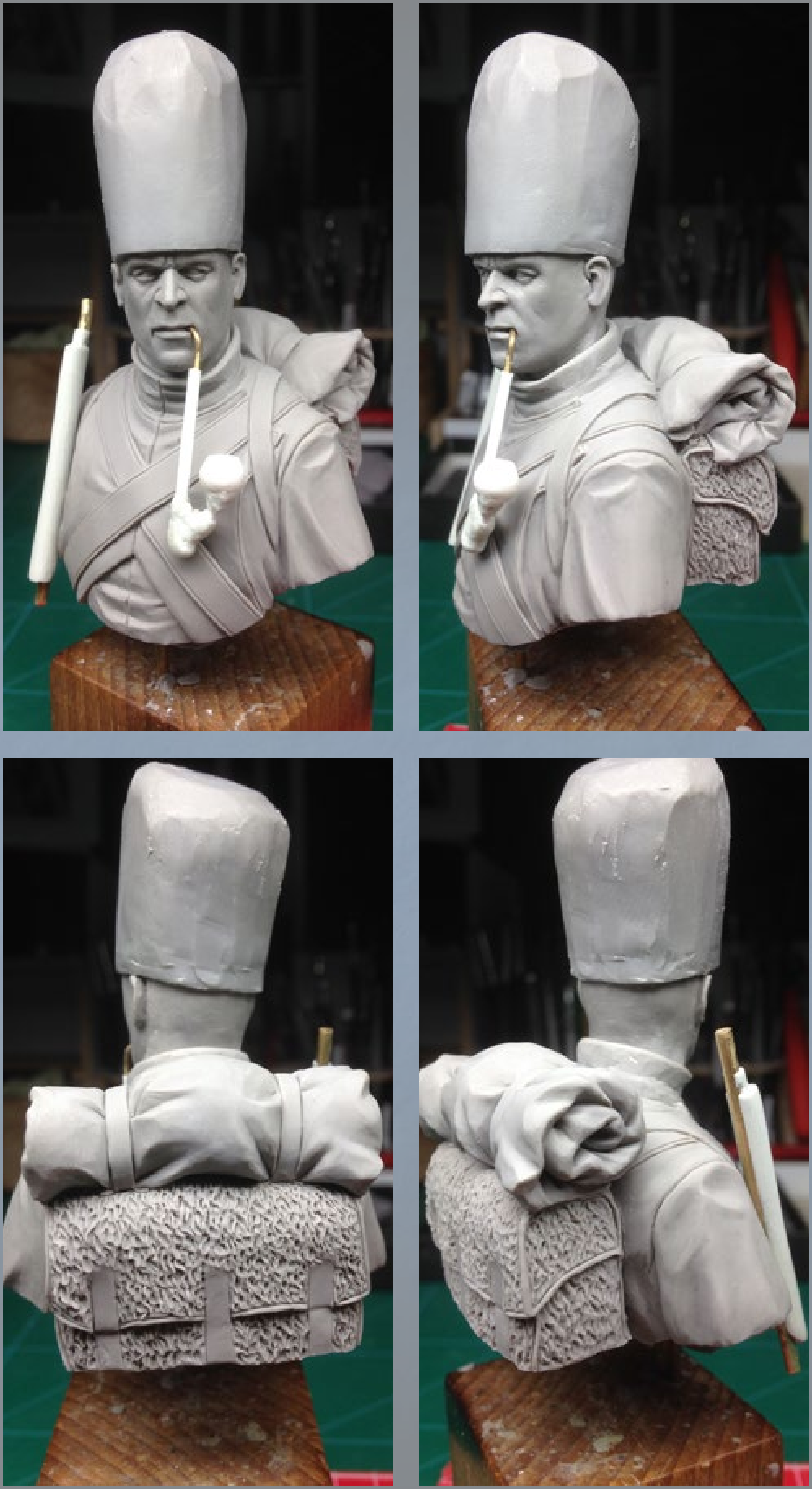


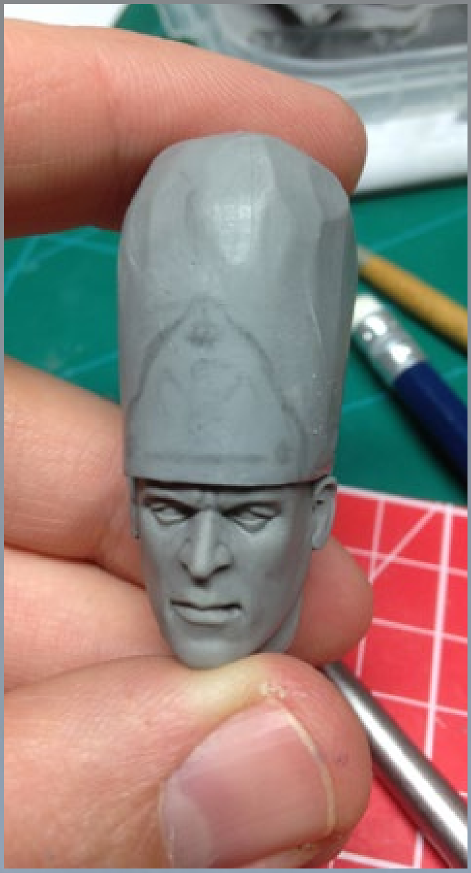


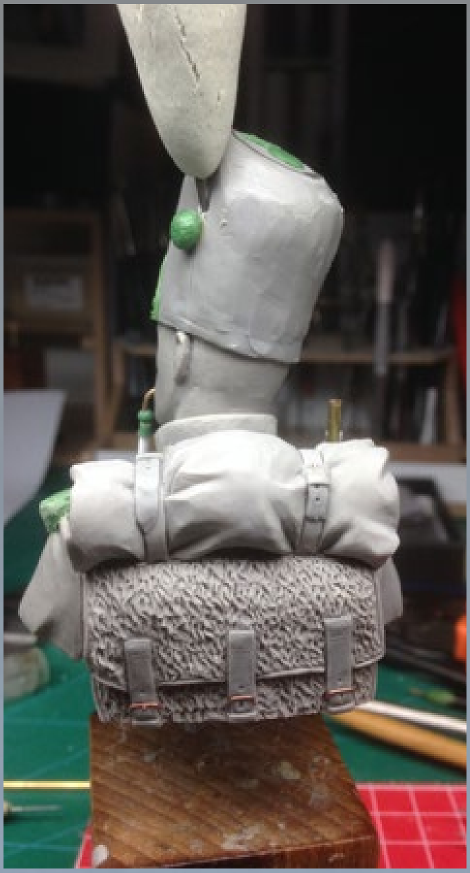


I remove the head which has already hardened and cook the bust alone. Once cold, I form the hat and sculpt the clothes and webbings. I tend to create both at the same time to keep the consistency between fabrics.

I bake the torso once more. Then I build the bag, doing grooves that will host the webbing. Above this bag, there is the soldier's overcoat. In order to build realistic folds, I place a blob of sculpt onto a ceramic plate and cover it in talc. Then I roll it out so it's only a few millimeters thick. I then begin to fold it on itself fairly roughly, paying attention to avoid any symmetry and giving it a realistic shape. Then, I place the coat over the bag. Using a bit of petrol, I soften the putty and weld them together. Next, I form the webbing and increase the folds. The bust is again baked.

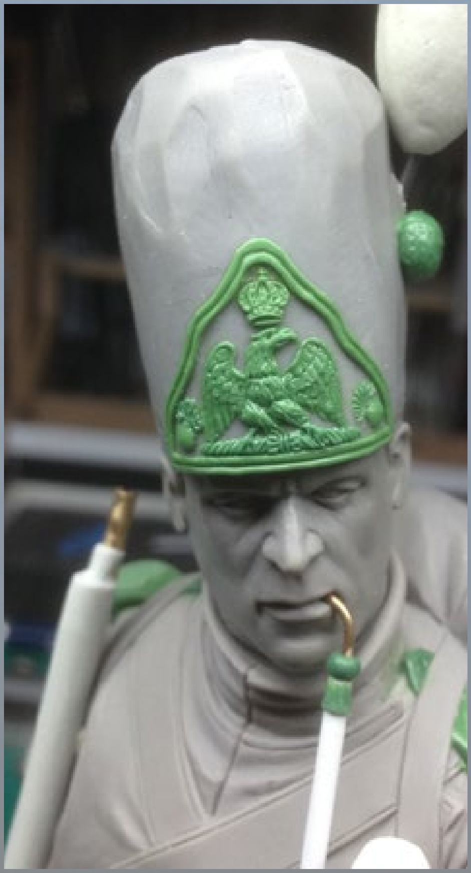


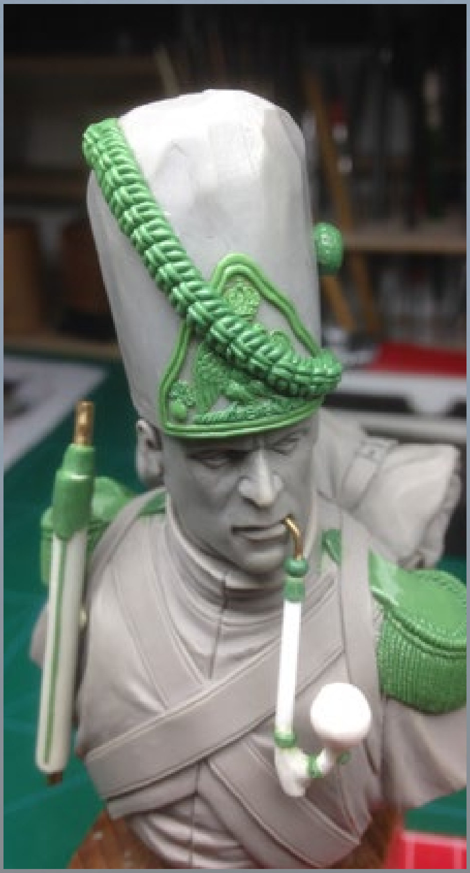




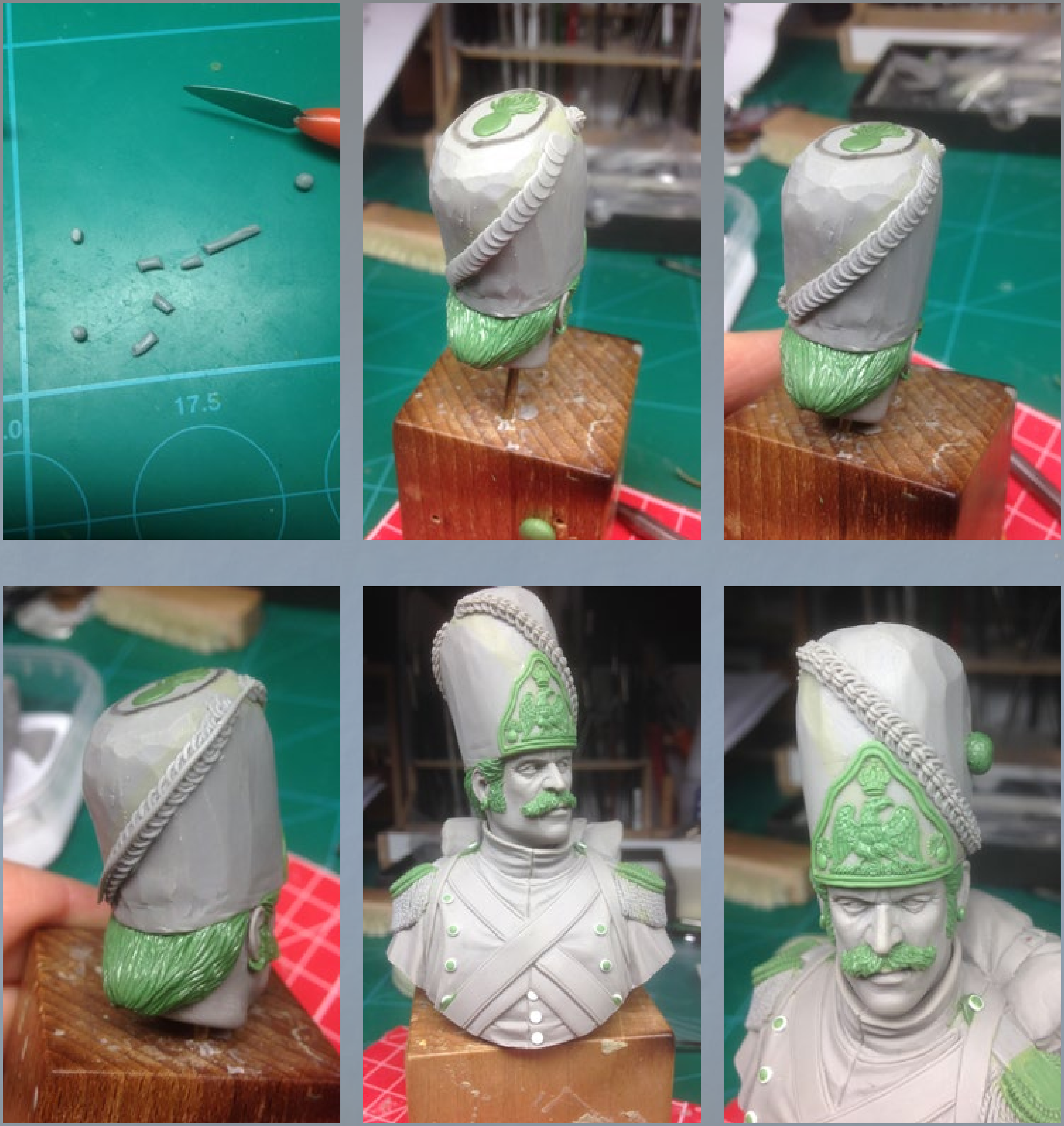
Meanwhile, I start the hat. A rough drawing with pencil is done. I sculpt the low-relief with greenstuff. I do this in multiple steps. First of all, the flat surface; then, the surrounding crown; finally, the eagle head and claws, body and wings are placed. I should mention that I cook it between each step, 30 min 50-60°C, to save some time. I continue like this to avoid accidentally touching and ruining my work from the previous steps.

As seen in the pictures, I start the plumes of the helmet by adding a conical part made from Magic Sculp, as a mount for the plume details. While I wait for that to cure, I prepare the rifle and bayonet with brass and plastic rod, along with a Magic Sculp and greenstuff mix.

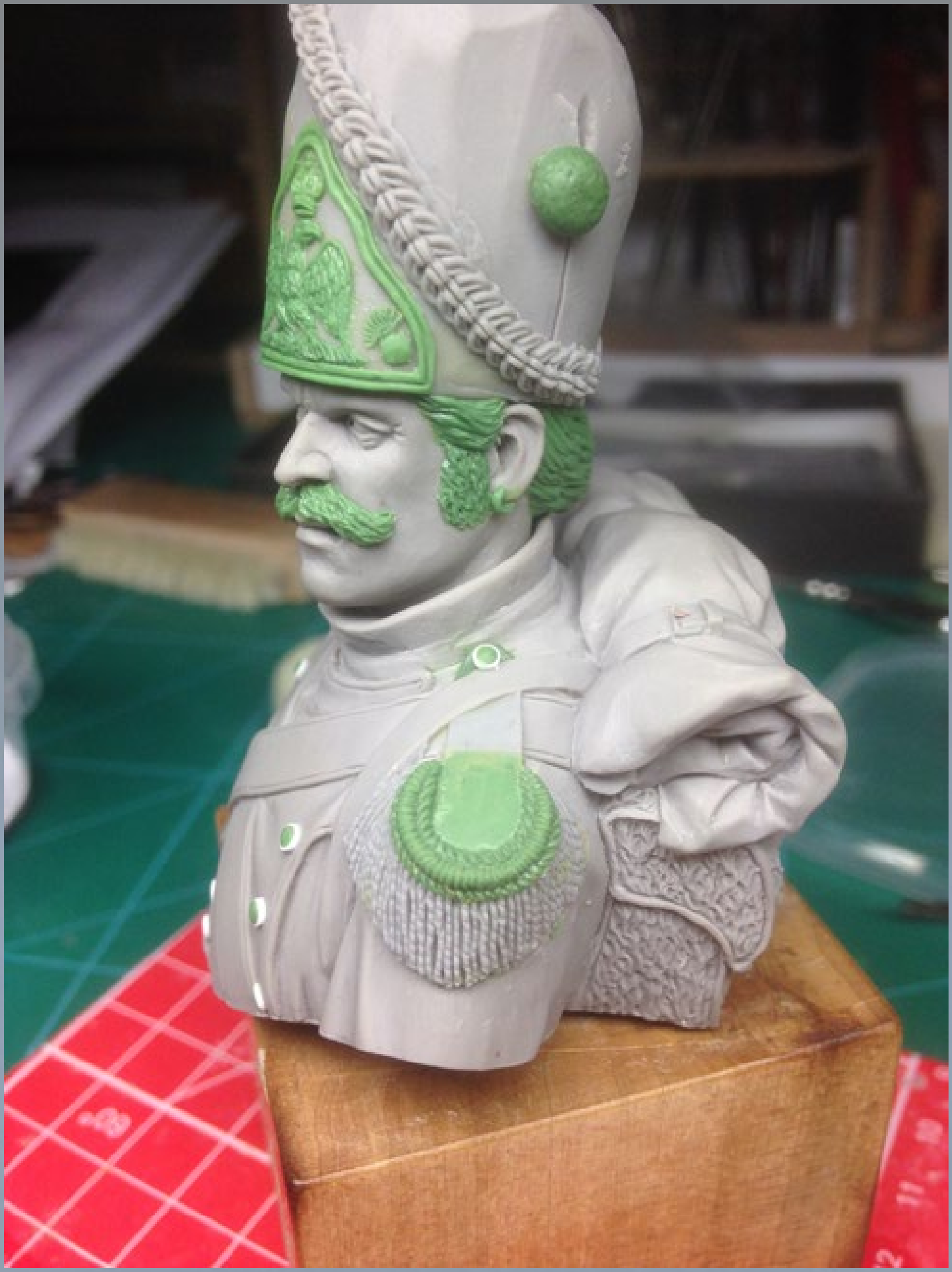


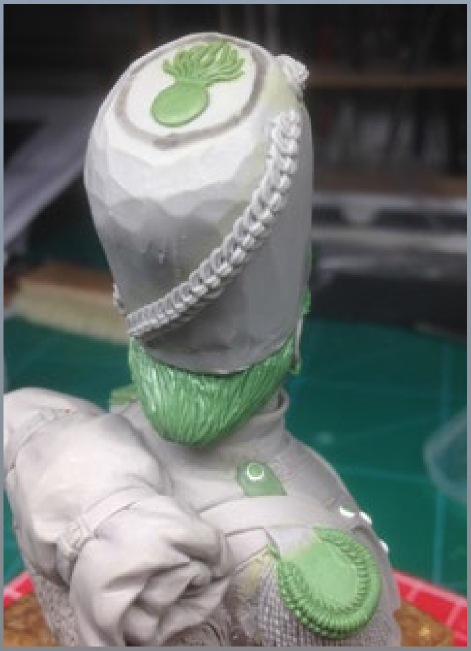


In the picture here, you can see my first try for the plait, that crosses down the hat. As you can see it's pretty clumsy and it's hiding all the preliminary work I did before. On this first plait, I used greenstuff in one go, but it was not really realistic! I then switched to another method, using Beesputty.

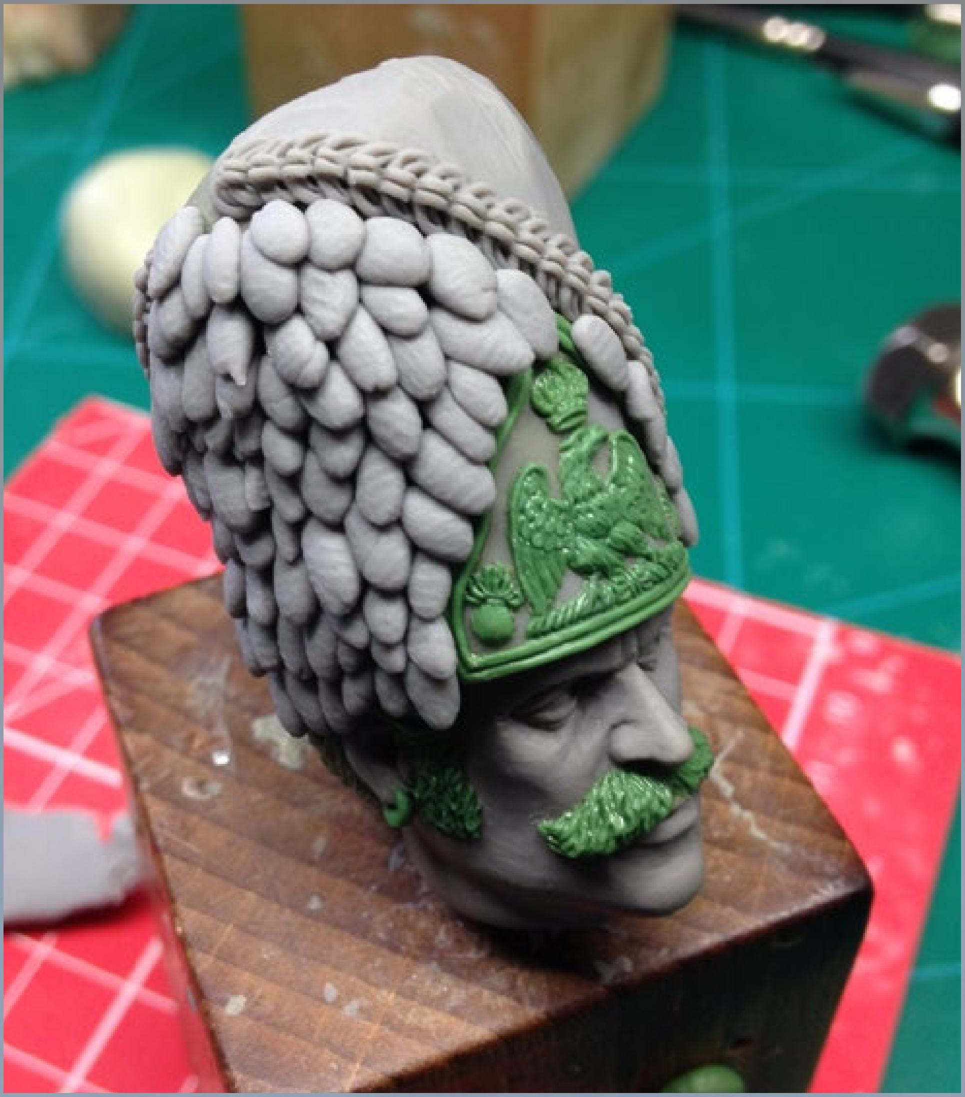


I made several putty flanges, placed over the hat. With a needle and a rubber colour shaper, I draw a crescent shape on every single flange. Then I glued a single, thin and long putty wire, along the middle of the previous work, segmented it and inserted extremities below each crescent.



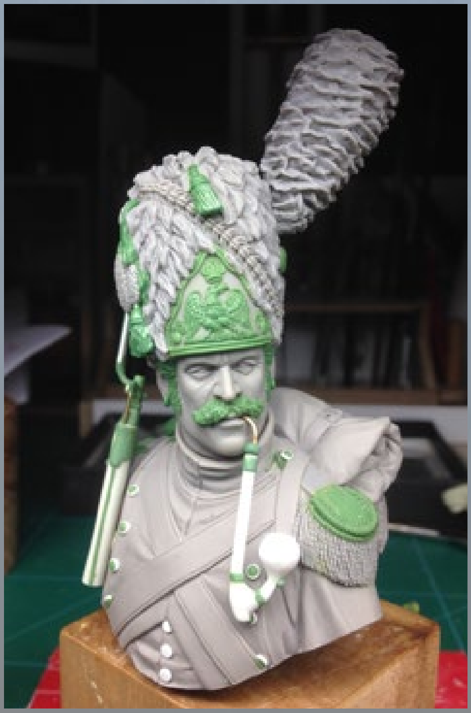


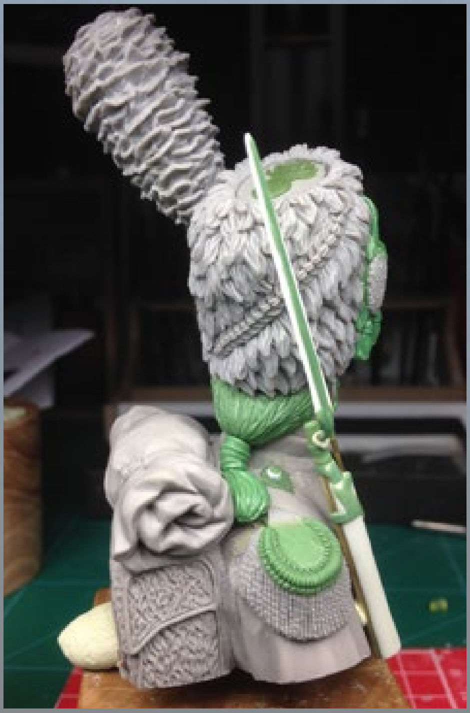
I am sure you have noticed I have sculpted the hair, moustache and braids with greenstuff, but also created some wrinkles using a scalpel.

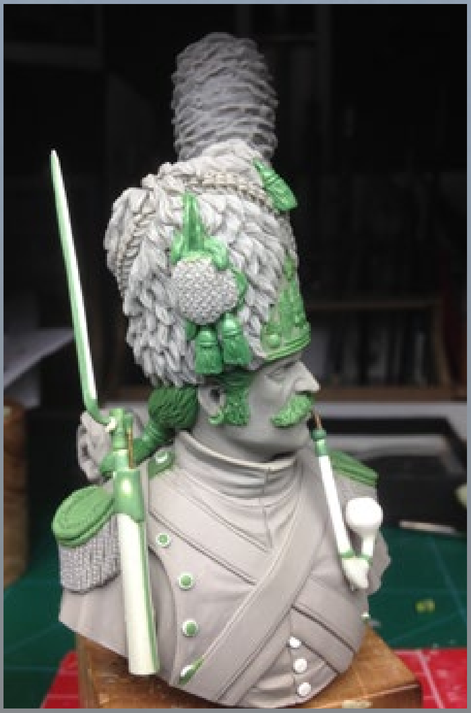


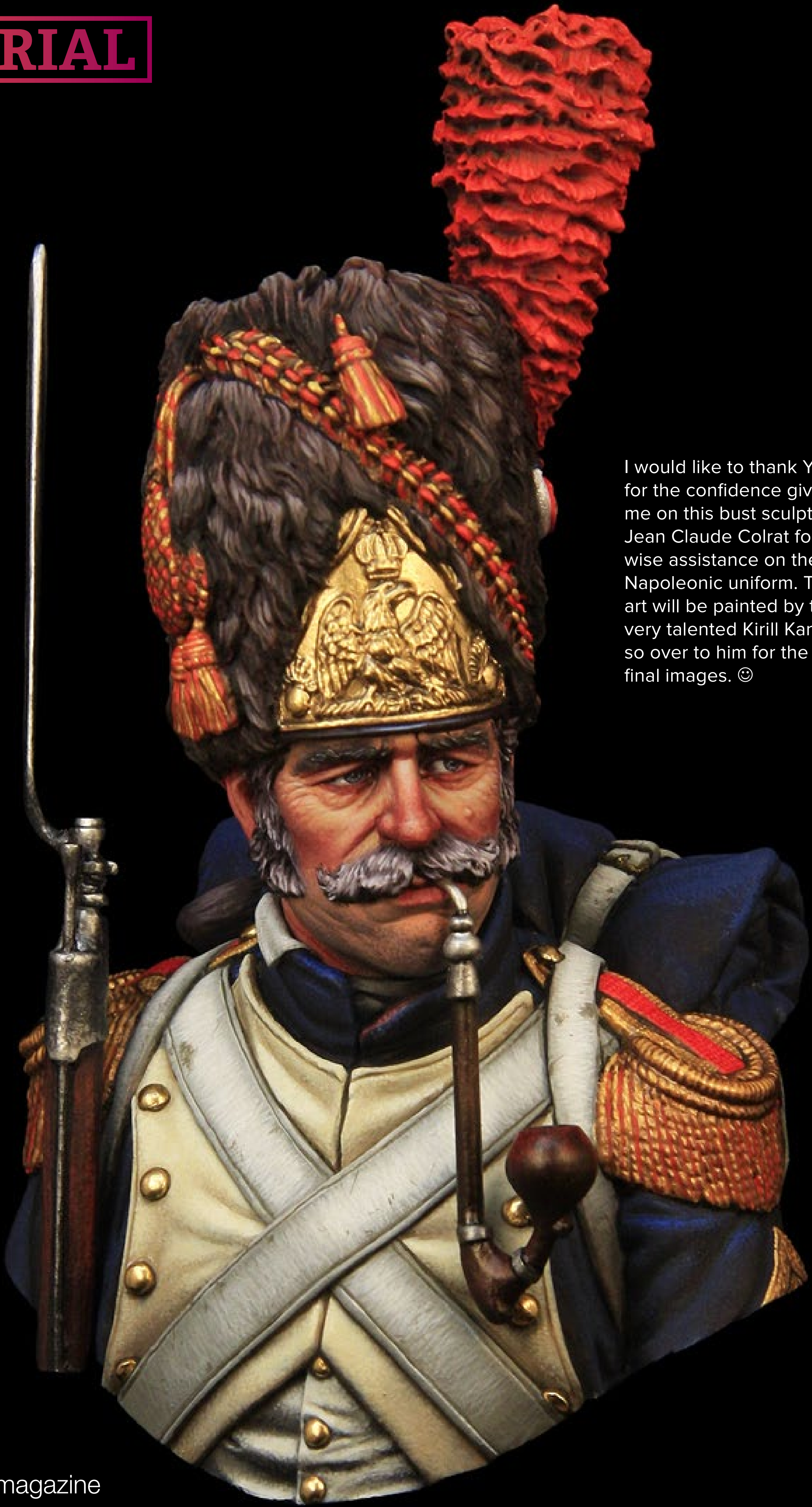
Then comes the fur on the hat — it's made with Beesputty. I introduce small putty parts on the cap and I form those using various needles. The buttons are made with punch tool over plastic card, glued on place and I have added a greenstuff ball on each to simulate a half sphere. Back to the plumes, a layer of Beesputty is placed over the conical mount and is stretched using large tweezers layer by layer until I'm happy with the result.

The bust is almost done. Almost, because some modifications will be done afterwards; some folds, his eyebrows and strips on the left arm.

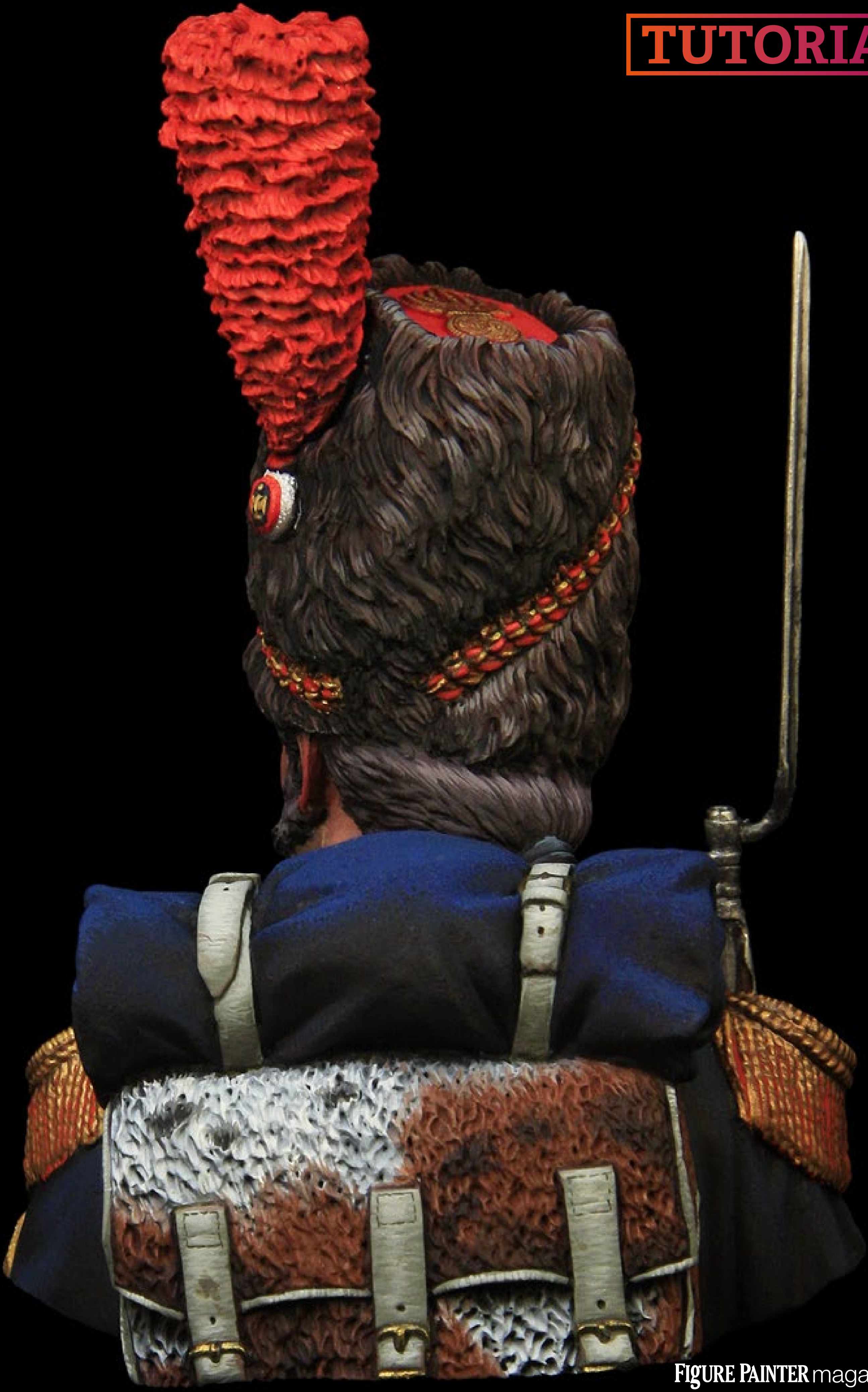








I would like to thank Young for the confidence given to me on this bust sculpture, Jean Claude Colrat for the wise assistance on the Napoleonic uniform. The box art will be painted by the very talented Kirill Kanaev, so over to him for the final images. ☺



Unboxing

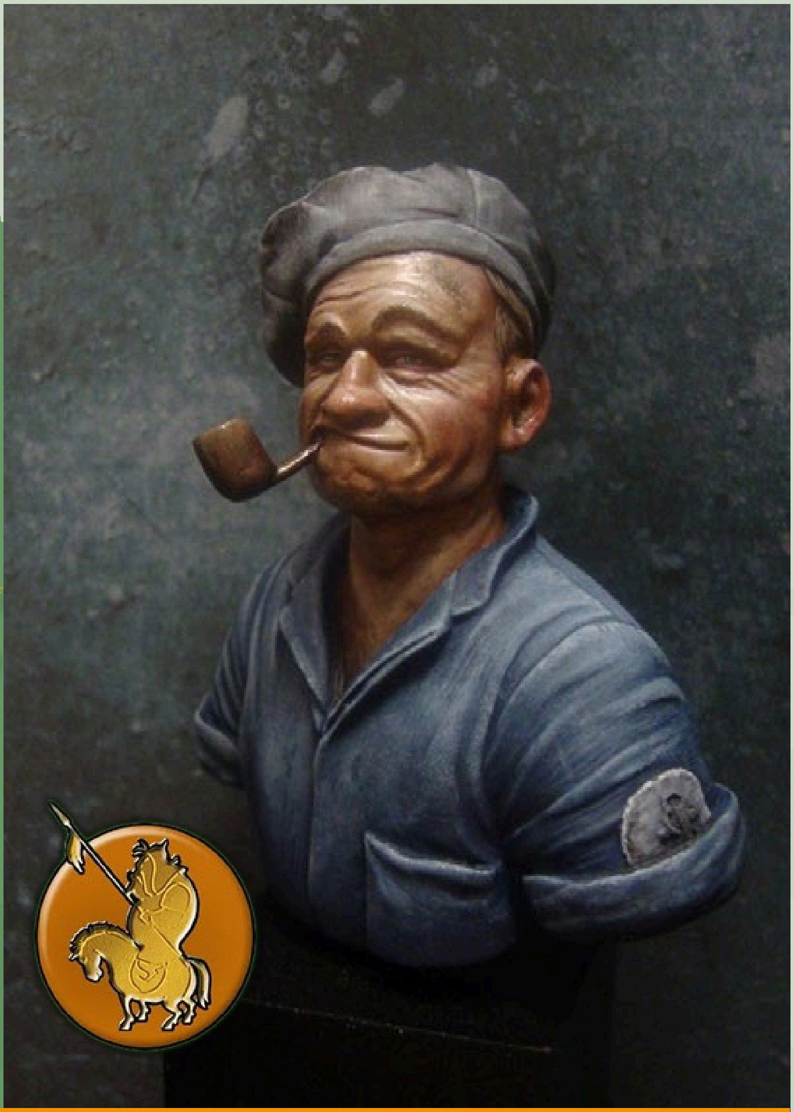
by Marta Ślusarska

Details

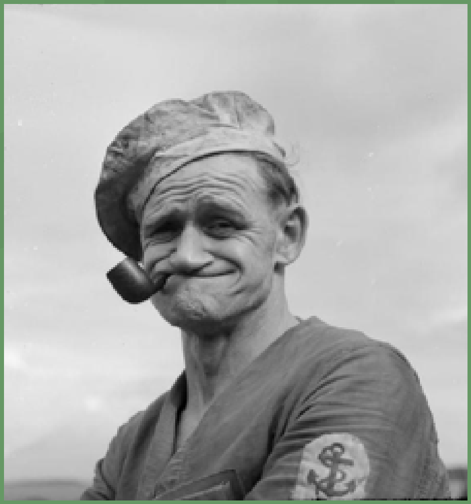
Price:	€40
Scale:	1/9th
Material:	Resin

Available from

Tartar Miniatures



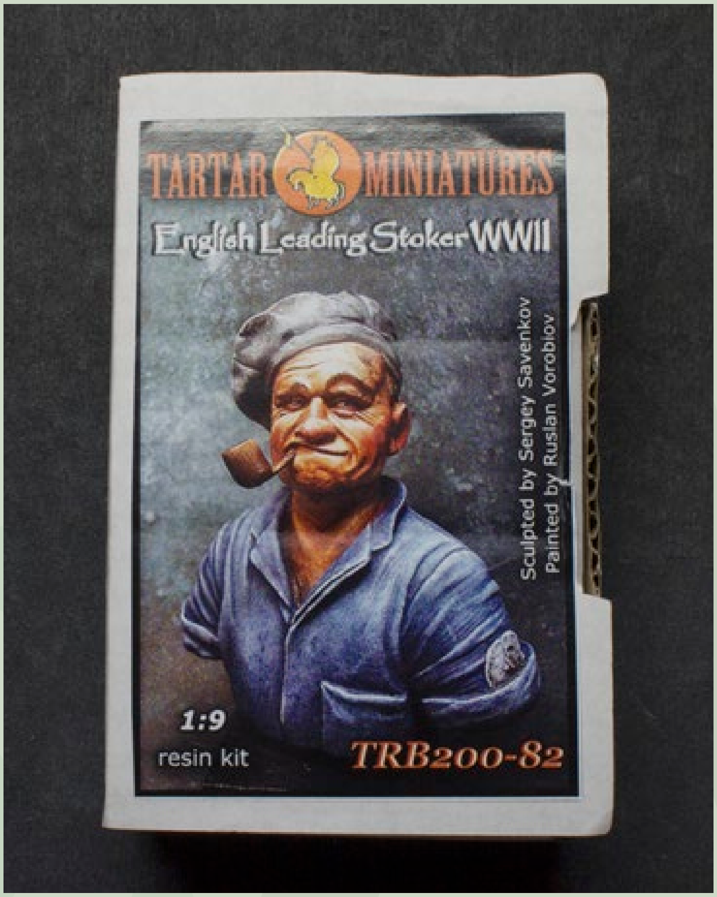
Tartar Miniatures' English Leading Stoker WWII

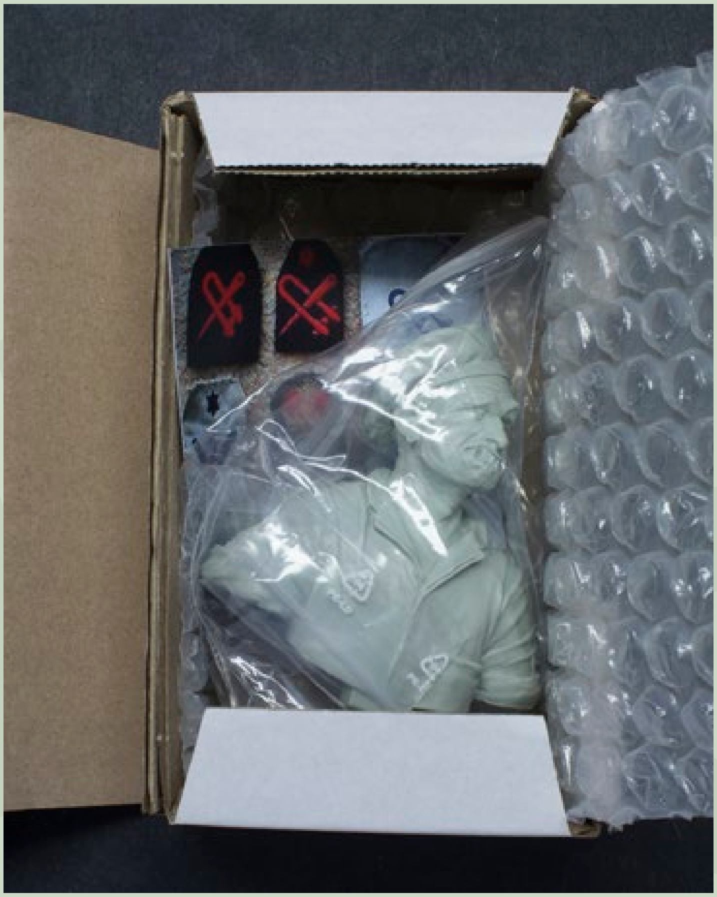


When Tarter Miniatures released on facebook photos of their newest miniature few weeks ago, I knew I was gonna buy it; there was absolutely no doubt about this. There was nothing particular that made me feel this way, just a feeling in my gut...and maybe the fact that he looked to me like Popeye.

The Character

The bust is based on an original photo of true English stoker during WWII. To be fair, I wouldn't believe if I didn't see the photo with my own eyes, because he also looks like Popeye. In fact, when I saw this bust for the first time, I was sure this was a non-cartoonish version of Popeye. It would be the first I know of, as usually it's the other way


TARTAR MINIATURES
English Leading Stoker WWII
Sculpted by Sergey Savenkov
Painted by Ruslan Vorobiov
1:9
resin kit
TRB200-82

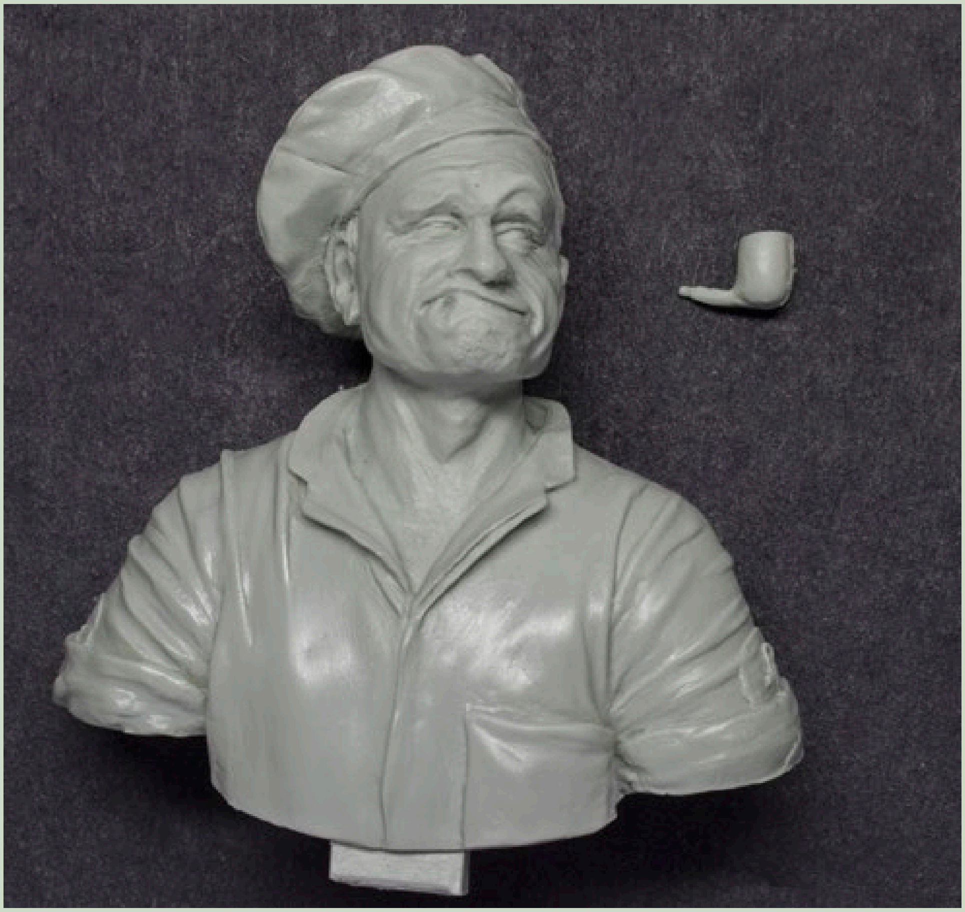


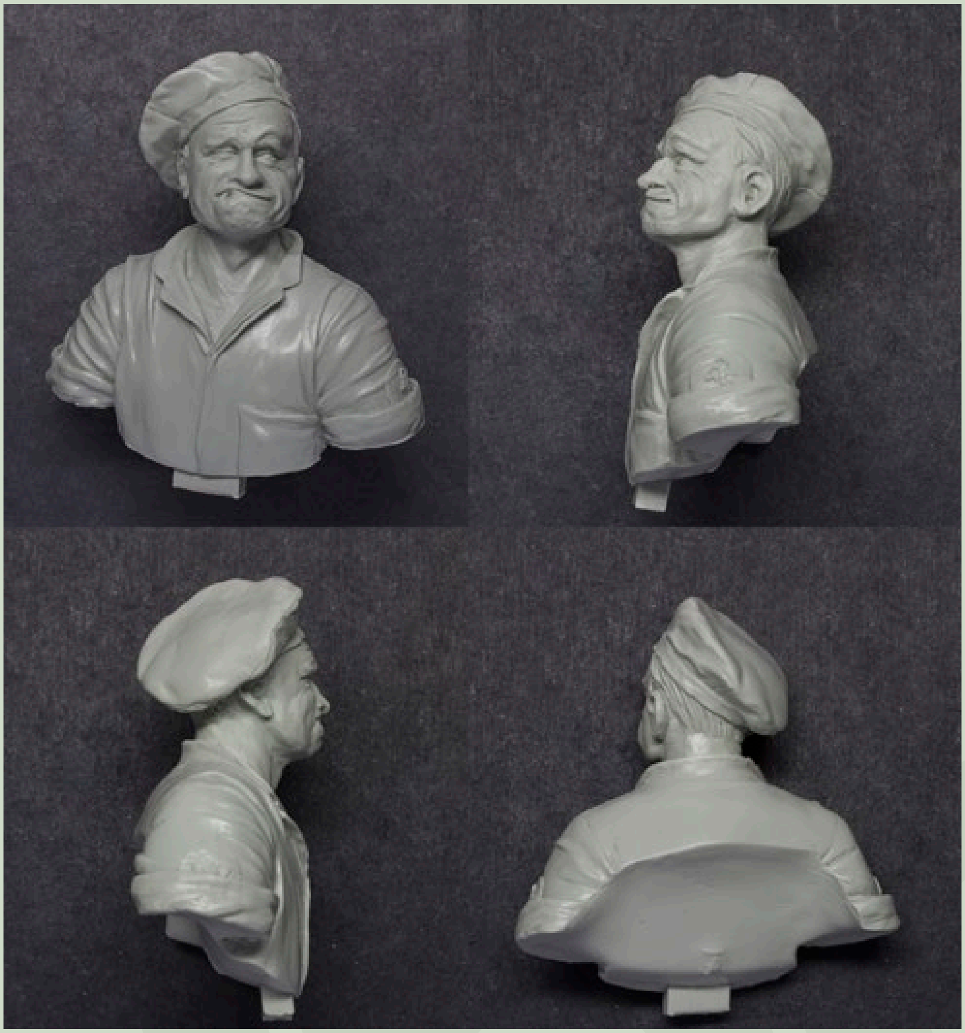
around. There are many examples of cartoonish representations of real people or film characters.

According to the data I found under his photo, he was serving on board of the battleship HMS Rodney in 1940. He was a Leading Stoker with 21 years of service, nicknamed (surprise, surprise) “Popeye”...

Box

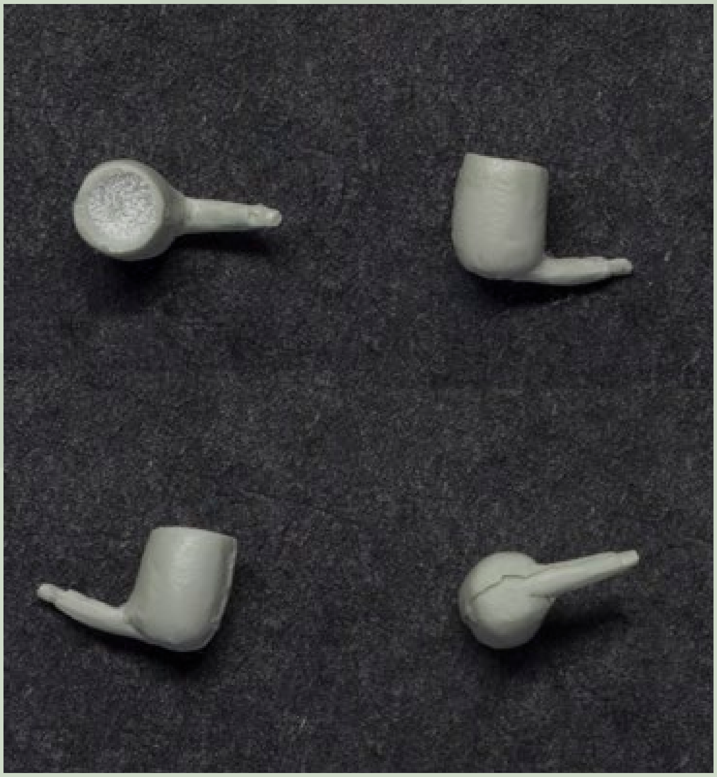
As far as I know, this is pretty much a standard Tartar Miniatures box. Thick cardboard, with a photo of an official paint job, including all the relevant information on top (and a photo of the British stoker the bust is based on at the bottom). Inside there is a miniature in small ziplock bag. No stuffing in the box, but bust is big and bulky and there are no thin elements that could get broken. So thumbs up from me for the safe packaging.

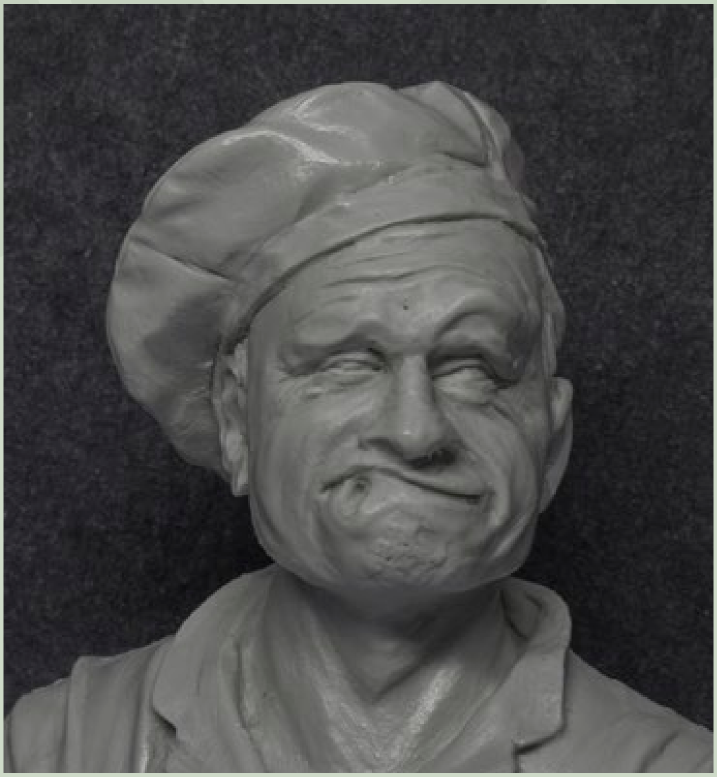


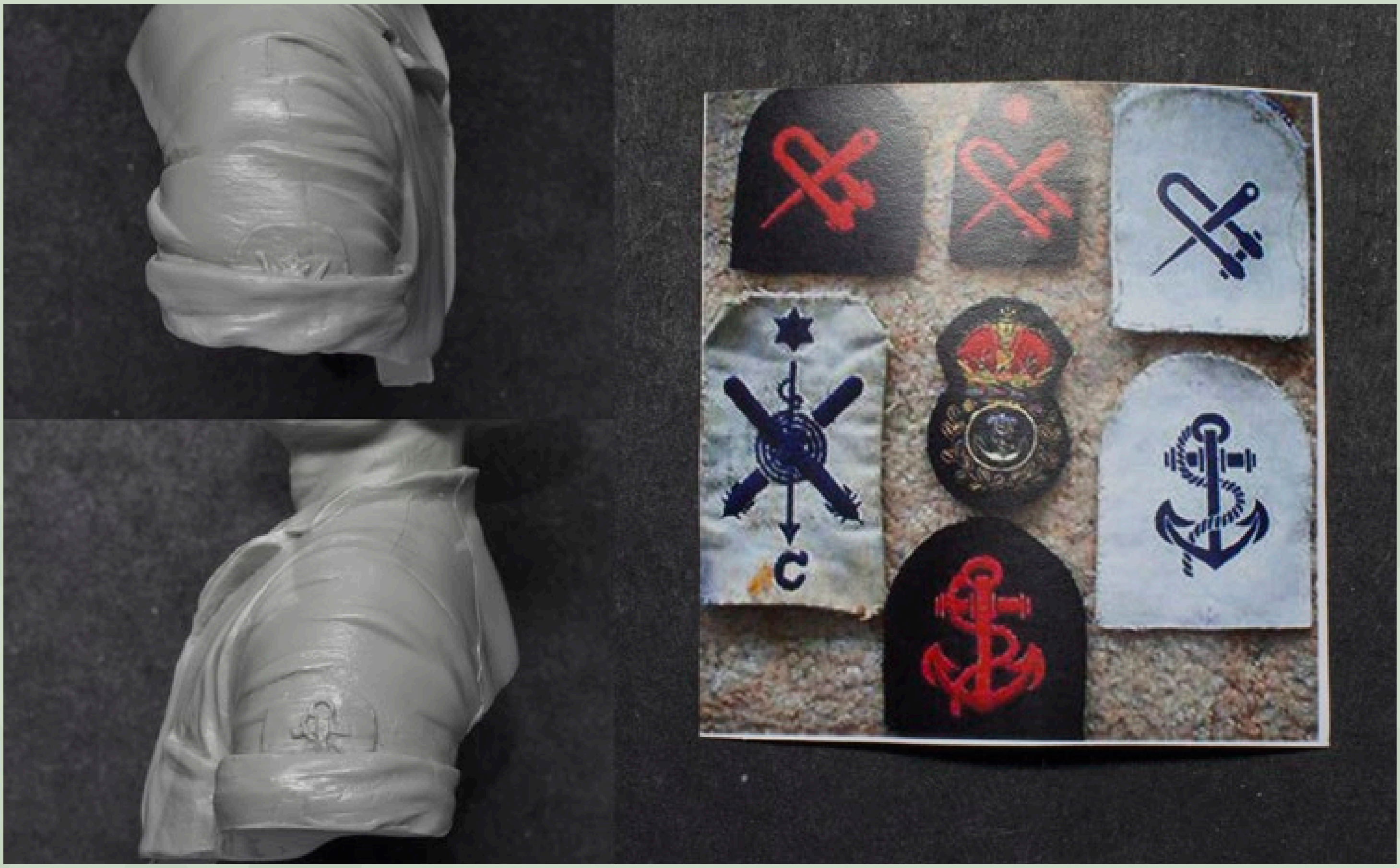


Quality of the Cast

The bust consists of 2 parts: the body and the pipe, so it's more like a one big part and a small appendix. The body is pretty much one big lump of resin, so there is not much that could go wrong here. There are some mould lines, all of them fairly small and easy to get rid of, in easily accessible places. One is a bit more painful, as it runs on his hat next to his neck, and it's gonna be harder to file it off in this place. Other than that, the bust is clean. There are no air bubbles, no miscast details; everything is sharp and crisp. The pipe is in slightly worse condition. There is one small air bubble and a mould line running at the bottom of the pipe. On the bust it wouldn't be too big, but compared to the size of the pipe, I must say it looks bad and definitely much bigger than it really is. But all in all, fixing the pipe won't be a problem at all; you'll just need a bit of putty to fill the gap and a file to get rid of the excess after it's cured.







Assembly

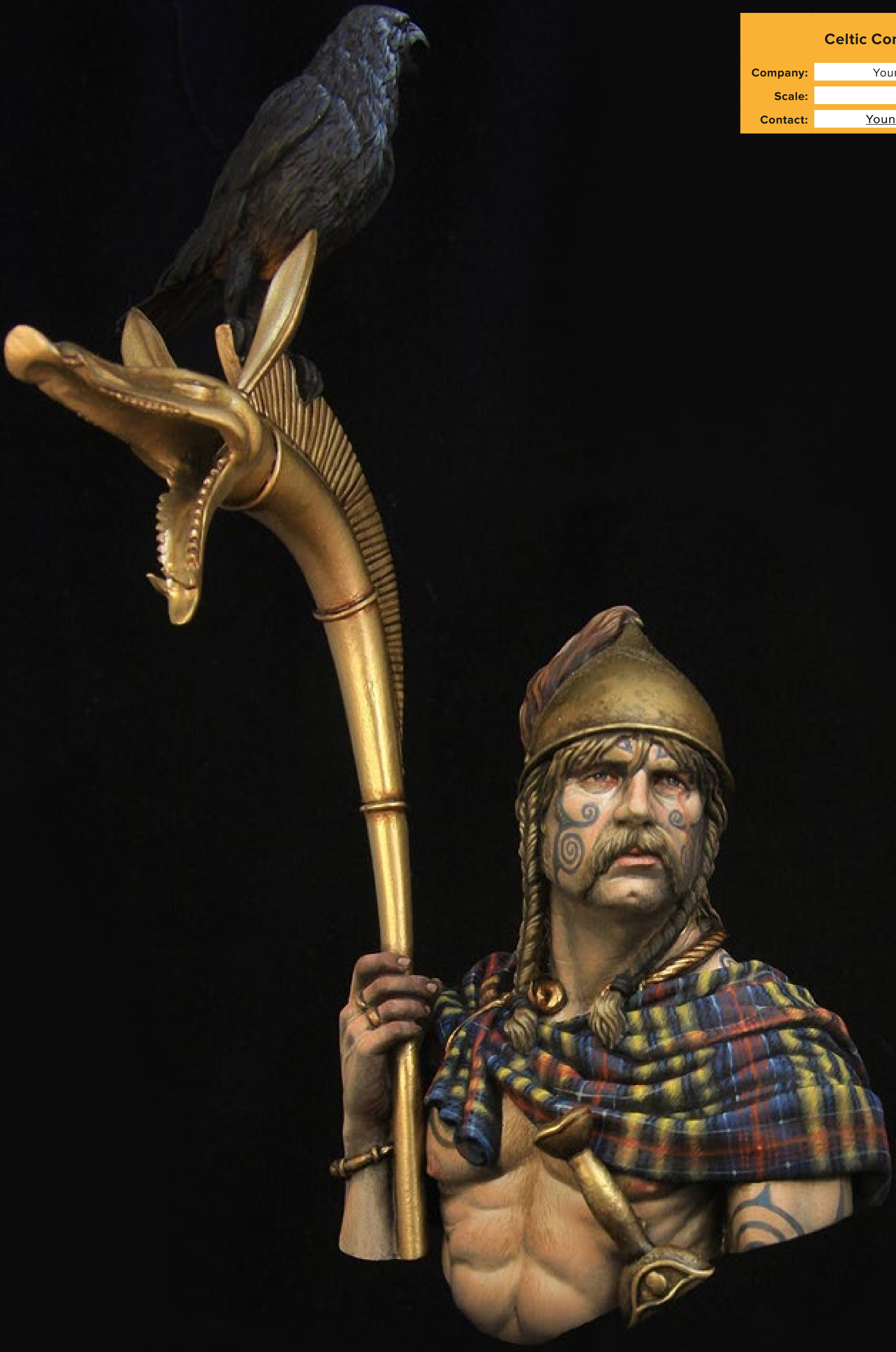
As mentioned above, this bust comes in only two parts, the body and the pipe. There is not much of an assembly to speak about, really. Just be careful when attaching the pipe. There is a sculpted place for it on the bust's mouth, but I think I'd still be tempted to pin it somehow. I'm not sure if I can find such a small drill bit and wire, though.

Details and Texturing

In this aspect, I think the bust is slightly uneven. There are some parts of the shirt that are beautifully textured and some others are smoother. The face is lovely, even if a bit rough in places, but this only adds to the character. The hat could use a bit more work to finish him off more neatly, but again the roughness of the finish is not really too disturbing when teamed up with the theme of the sculpt.

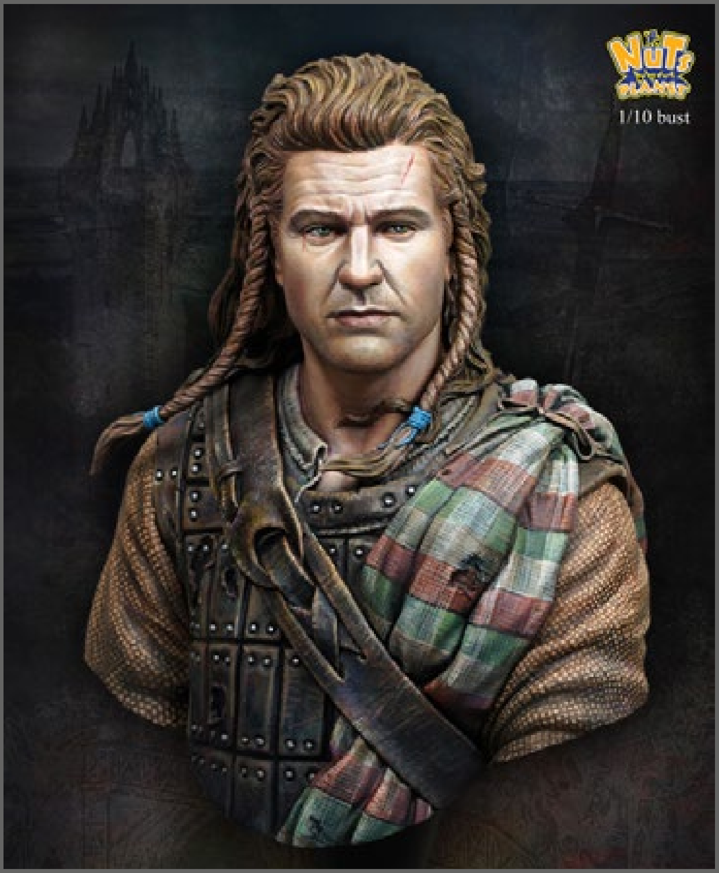
Overall Opinion

All in all, this is a really nice bust. Full of character, it is properly casted and securely packed. To be fair, even the sculpting imperfections which are usually pretty annoying for me, here somehow add to the character. Maybe because the depicted person is kinda rough himself. I don't know. What I do know is that if you'd fancy yourself a historical bust based on a photo of a real person, yet looking somehow like cartoon character Popeye, just check Tartar Miniatures' website and grab one.



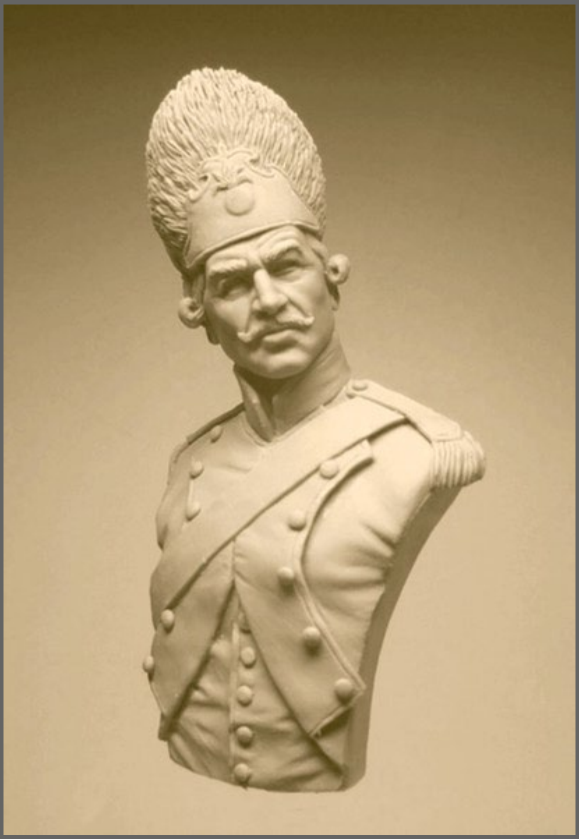
Celtic Cornicer

Company:	Young Minitures
Scale:	1:10th
Contact:	Young Miniatures



William Wallace

Company: Nuts Planet
Scale: 1:10th
Contact: Nuts Planet



French Bombardier

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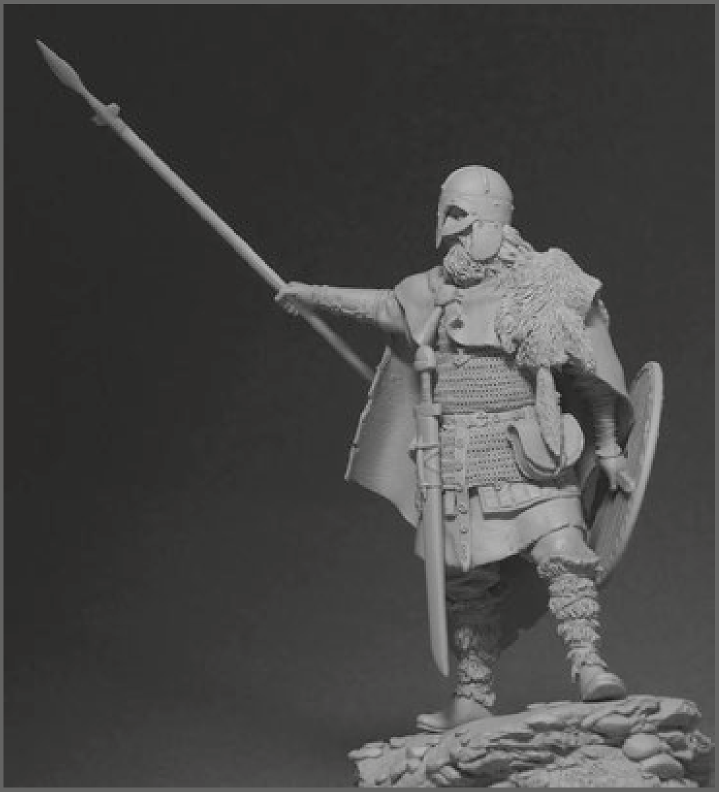
Scale: 1:9th
Contact: Ellies Miniatures

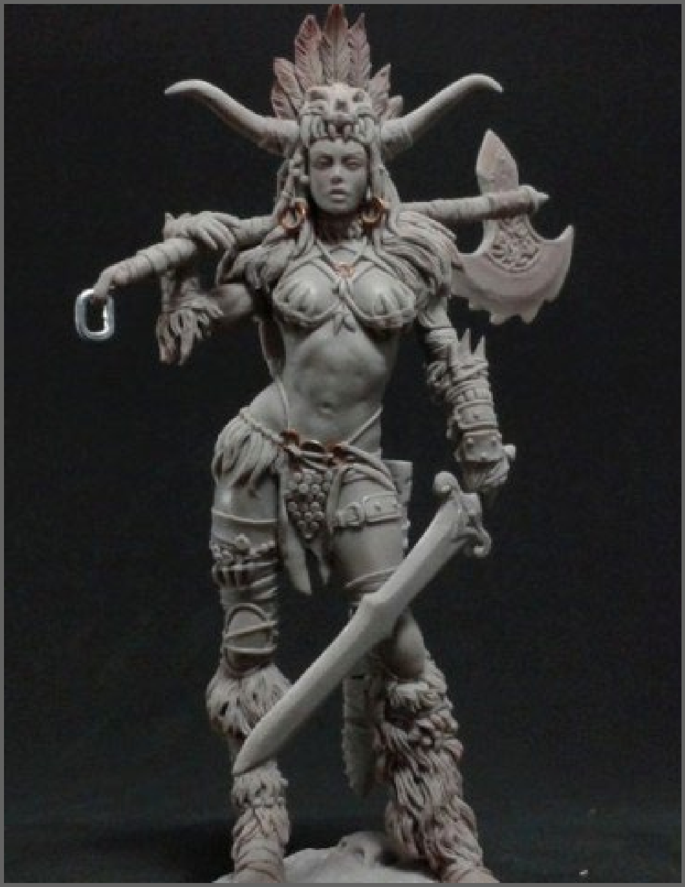


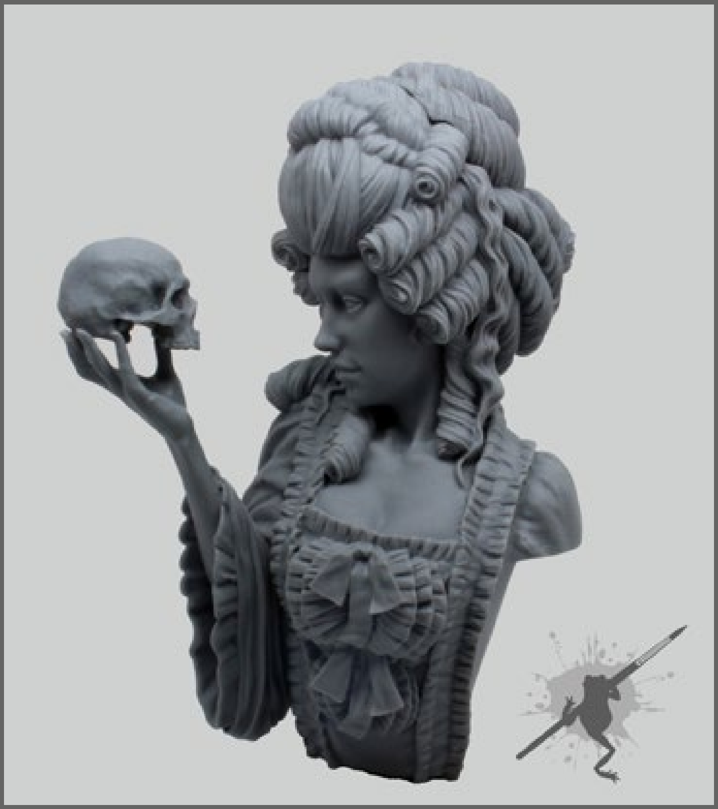
Viking Spearman

Company: Mercury Models
Scale: 1:24th
Contact: Mercury Models

Savaged Beauty

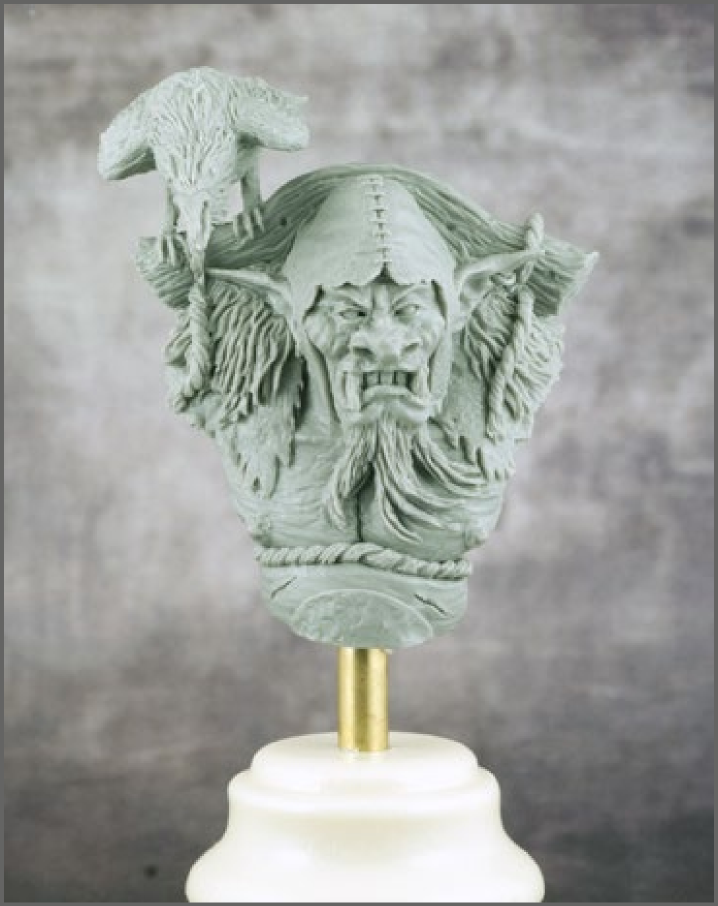
Company:	Black Sun Miniatures
Scale:	1:24th
Contact:	Black Sun Miniatures





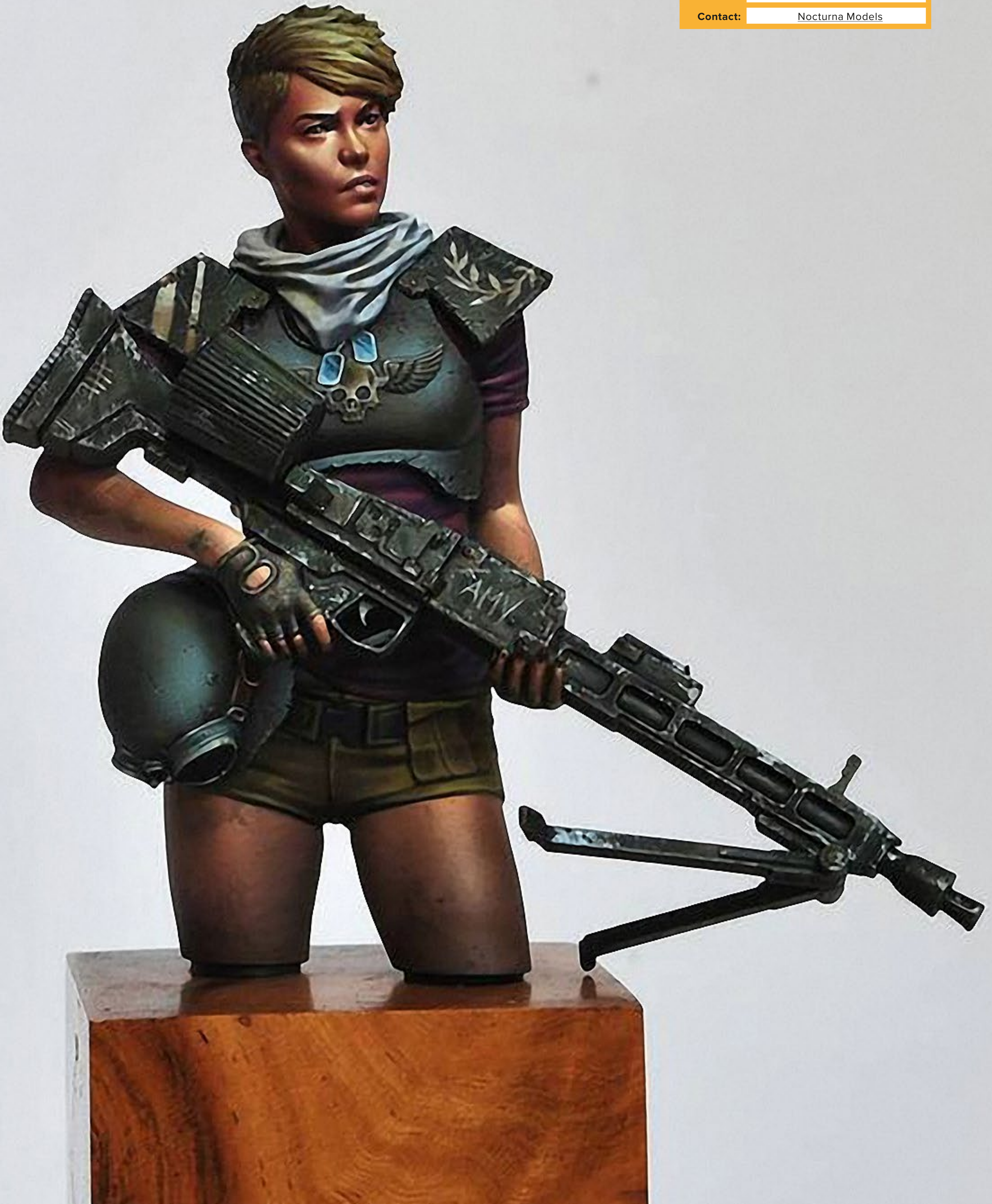
Alas

Company:	BrokenToad
Scale:	1:10th
Contact:	BrokenToad



The Troll Shaman

Company:	Wargriffon Miniatures
Scale:	1:12th
Contact:	Model Display Products



Valkyrie

Company:	Nocturna Models
Scale:	1:16th
Contact:	Nocturna Models

EVENT REPORT

by Marko Paunović

BLACK QUEEN HOBBY AND MINIATURE PAINTING COMPETITION 2016

The Black Queen Hobby and Miniature Painting Competition has been organised for ten years as a part of Agram Arena Summer gaming event in July in Zagreb. The local club UMS 'Agram' has been organizing the annual event since 2003.

The event was held in a smaller, more personal venue like last year where all the different people could intermingle and talk without having to shout as is the case in the larger conventions. This meant stretching the AAS over a record three weekends.

On July 9th there was a Star Wars X-Wing tournament, on July 16th and 17th it was time for a 40k international tournament and the Black Queen and on the final weekend on July 23rd and 24th the international Malifaux tournament took place. The gaming events will be covered in our sister publication, Initiative Magazine, in issue 2.

This year, during the weekend when the Black Queen Hobby and Miniature Painting competition took place, there were several hobby workshops organised; most notably – a short intro into basing, a short intro into miniature painting (with all the participants in Black Queen on hand to offer advice) and a short intro into scenery building. All the workshops were done as showcases for proper workshops that the club organises throughout the year. The workshops as well as participation in the Black Queen Competition are free of charge, due to co-financing by the City of Zagreb.

FALLOUT HOBBIES
FIGURE PAINTER
UMS AGRAM

The Black Queen Hobby and Miniature Painting Competition featured artists from throughout Croatia, but also Germany, Slovenia, Serbia and the UK competing in six categories. The categories were: single miniature, large/mounted miniature, unit/squad, open, diorama and masterclass. There was another combined category called Best of Wyrd, where all the entries from the main categories were entered and one entry was chosen by the panel of judges. The categories themselves were also judged by the panel of judges and all the participants and visitors decided on a People's Choice Award through popular vote.

The standard of minis had risen this year which, was great for the competition.

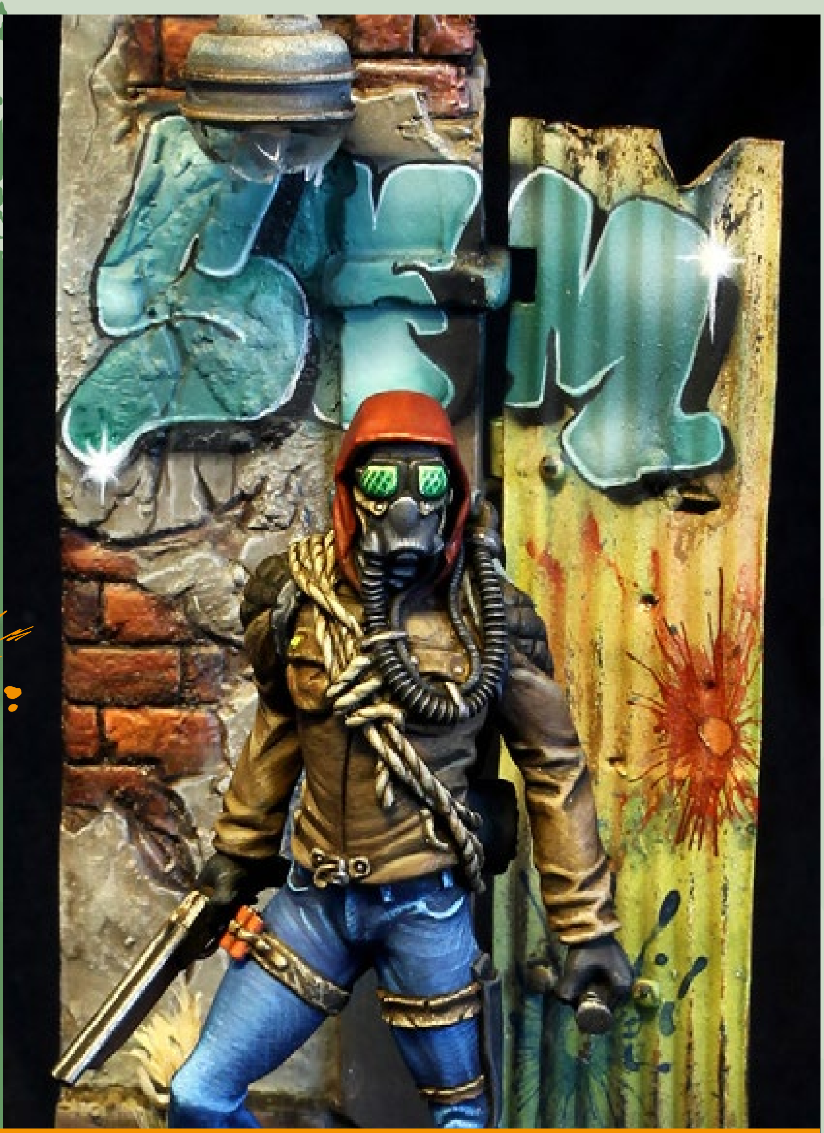
Norman 'Normski' Ealand (UK), the winner of the People's Choice Award, had this to say:

Attending the Black Queen for the second time, the competition ran as efficiently as the previous year. The standard of minis had risen this year, which was great for the competition. I took home two golds and a bronze including the People's Choice Award, which made all the work and travel from the UK well worth it. The Black Queen Hobby and Miniature Painting Competition is a great local event which would benefit from more painters.

The first day of competition saw the entries judged by the judges and voted upon by the competitors, participants and visitors. The second day of the event was reserved for the exhibition and photographing of all the entries. As an added feature of the event, all the participants, competitors and visitors could have their minis photographed during the second day, regardless of whether they

were entrants in the Black Queen Hobby and Miniature Painting Competition or not. Throughout the event, the organisers offered free refreshments and food at a reasonable price and on the Friday, Saturday and Sunday evenings nice hangouts were organised in local bars. At the end of the second day of the event, the awards ceremony was held where all the competitors received various prizes, even the ones who were not lucky enough to place. This was provided through the kindness of the sponsors: the city of Zagreb, Zagreb's Association of Technical Culture, Bureau Hostel, Carta Magica, Micro Art Studio, Secret Weapon Miniatures, Battlefield Berlin, MDP, Fallout Hobbies, Zealot Miniatures, Savage Forged Miniatures, Infamy Miniatures, Gamer's Grass, Green Stuff World, Broken Toad, Art Zumbur, Wamp, Mr. Black Publications, Wolf Design and, of course, Figure Painter Magazine and Initiative Magazine for providing media coverage of this event.

By Normski Ealand



Details

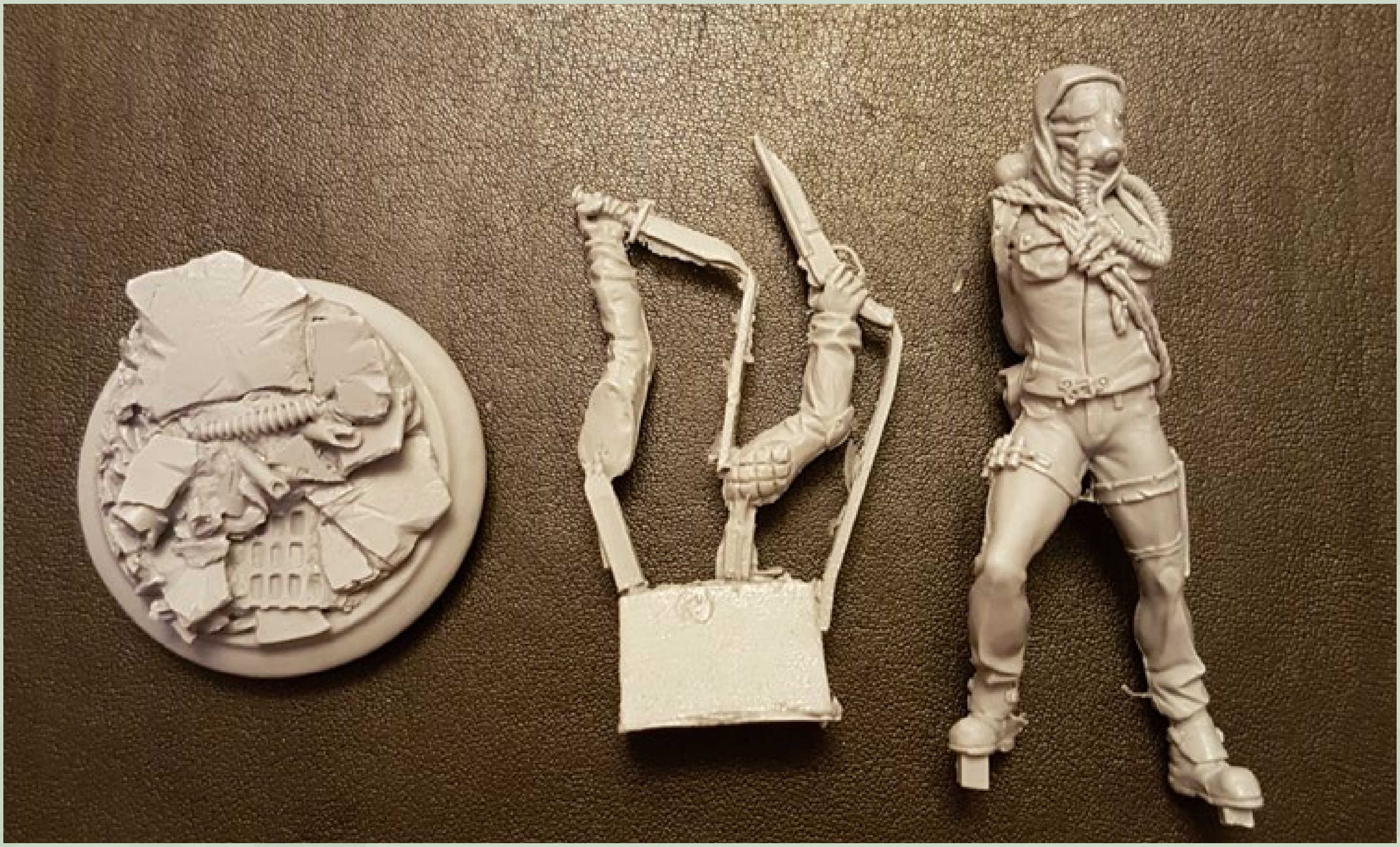
Price:	€35.00
Size:	75mm
Material:	Resin

Available from

Savage Forged Minis

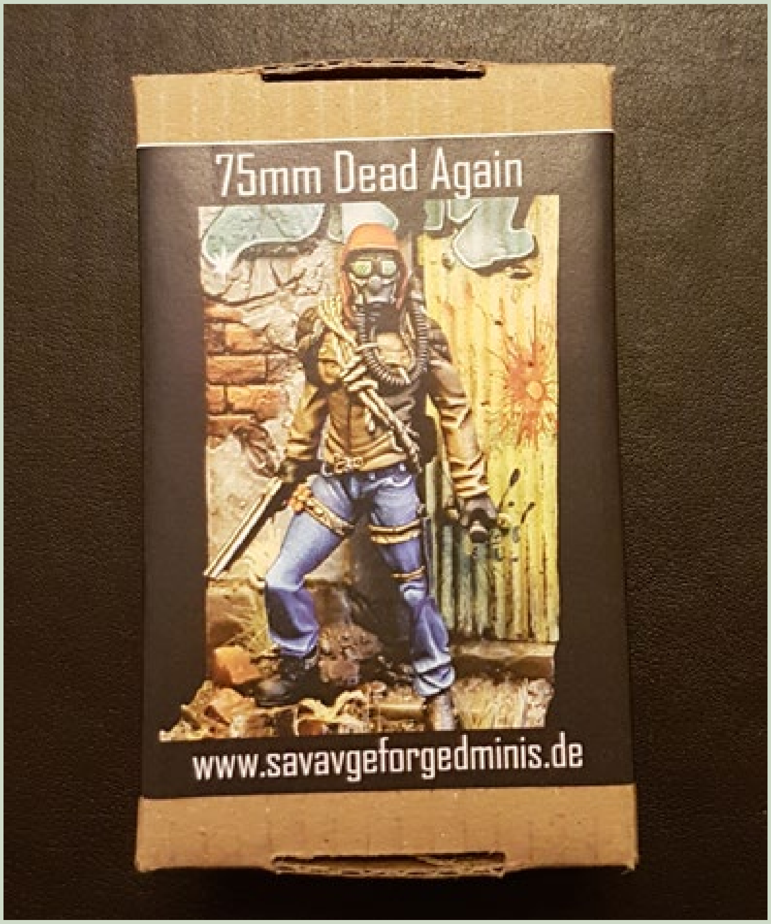
Savage Forged Minis' Dead Again

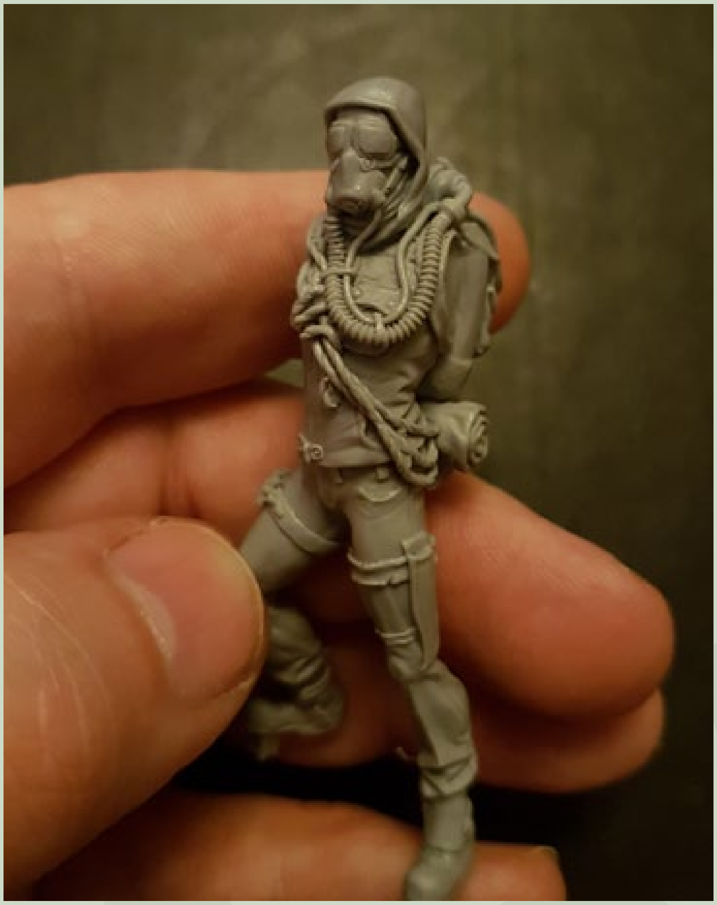
Dead Again is one of three 75mm scale miniatures that Dennis Zarnowski has sculpted and the first in a post-apocalyptic style in this scale. The mini comes in 4 pieces – the body, 2 arms and the scenic base.

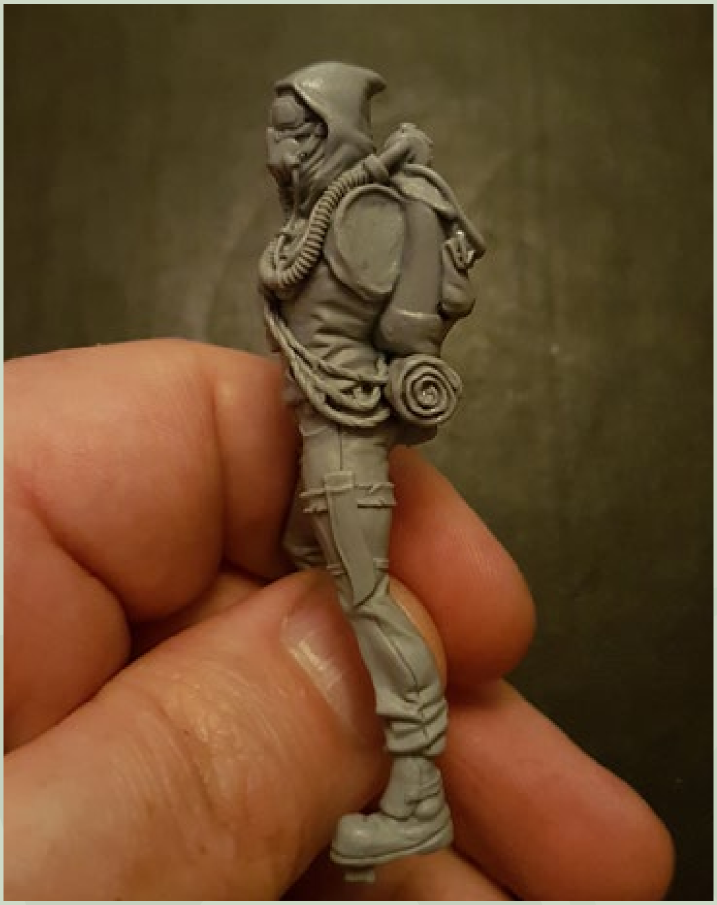


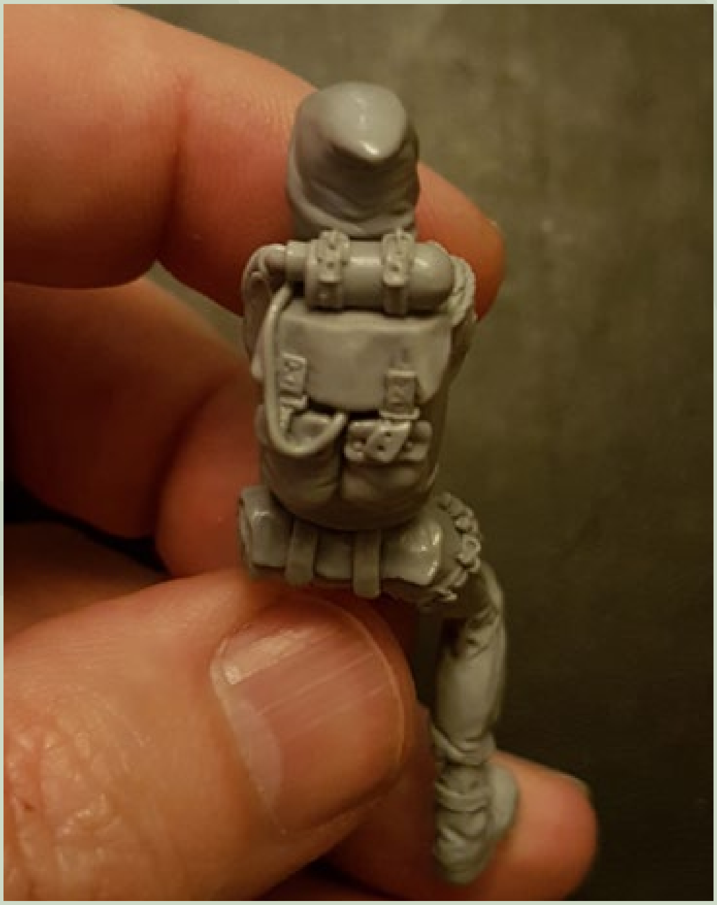
Looking at the main piece, there is very little preparation needed to get the miniature ready. The details are crisp, the pipes and wires are clear and have cast really well. There is a rope around his body and the rope is also nicely done. Dennis has really done his homework when sculpting Dead Again, as the folds and creases look well placed and nicely sculpted. As this is a post-apocalyptic style miniature, the straps have seen some action which adds character to the miniature. The gas mask and the goggles add that wasteland warrior feel and coupled with the backpack and the oxygen tank, the mini looks suitably apocalyptic.

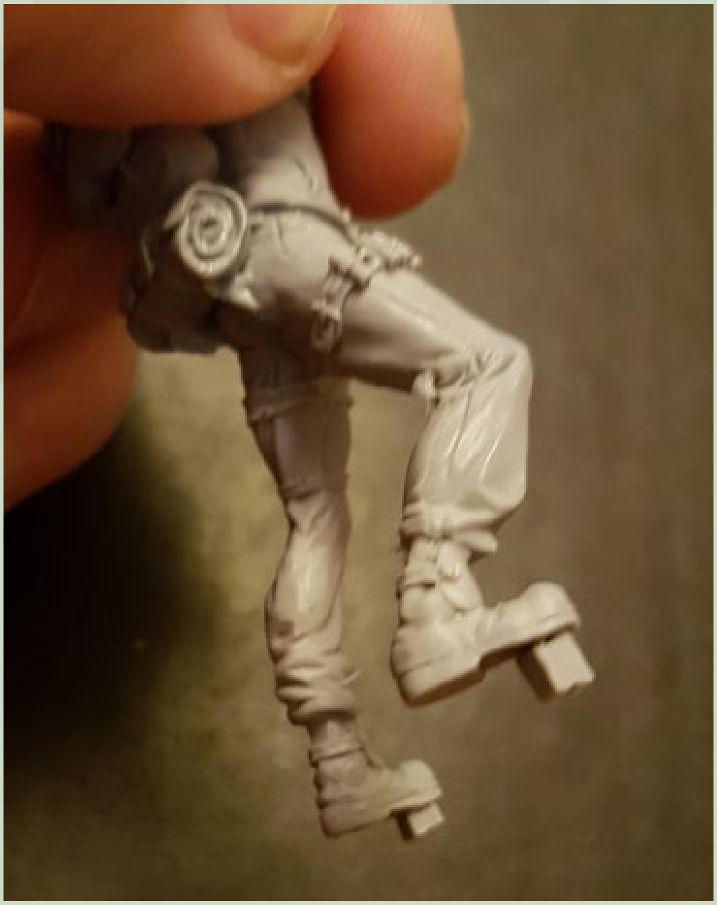
There wasn't much at all I could find wrong with the cast, but there was a mould line which ran up each leg. However, this being resin I wasn't too concerned as the mould lines were not too bad and will clean up in next to no time for an experienced painter. As you can see in the photos below, the lines were only on one side of the legs and arms. If this was a 30mm model I could see the lines being an issue, but at this scale the lines will easily be taken care of.











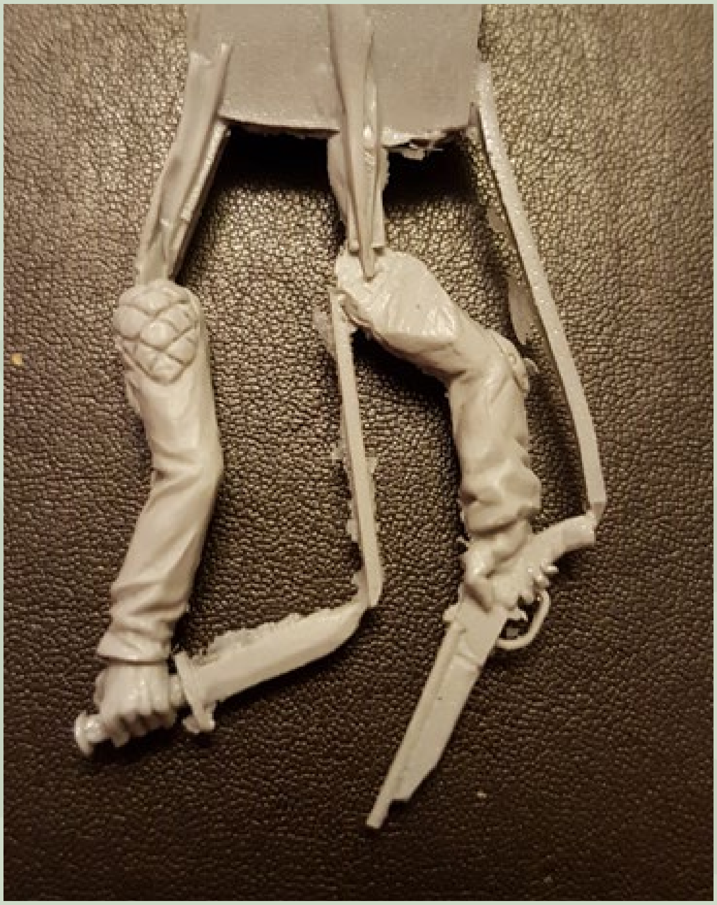
The arms were very much in the same vein as the body. There were 2 mould lines, but I had to put my lamp on to see them and these too will buff out in seconds. The mould vents are nicely placed and once snipped off, it will not take much to prepare the points of contact. There is a little flash around some parts of the knife and hands, but this was easily swept away by a stiff modelling brush.

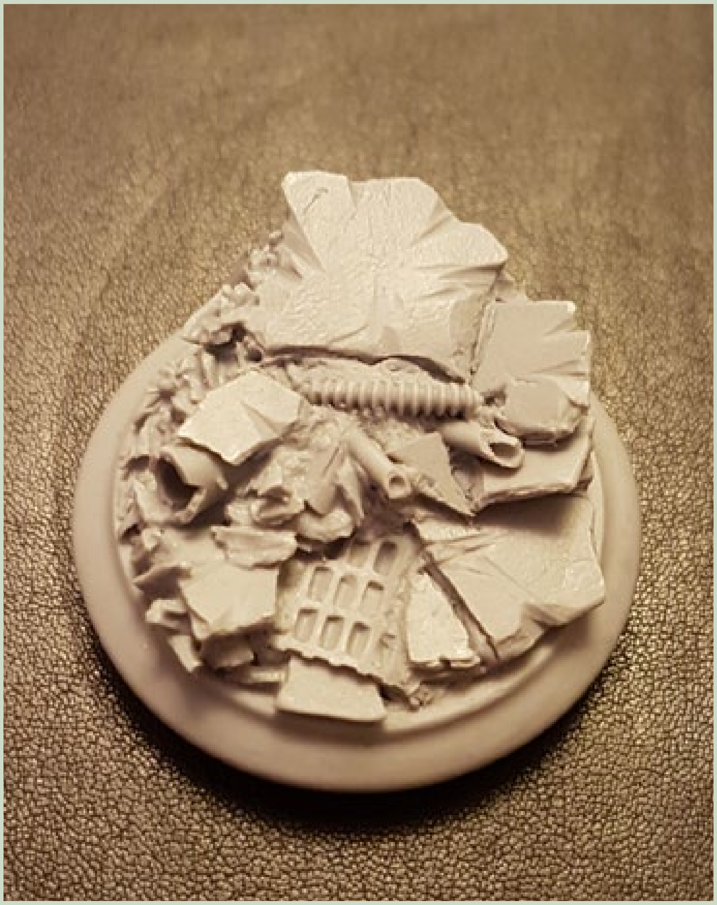
Finally, I looked at the base that comes with the miniature and it is made in a post-apocalyptic style and is done really well with different textures and details (such as broken pipes), which is a great touch for those extra details if the base was to be used and displayed.

Dead Again is a nice looking miniature and a breath of fresh air, as we don't see many post-apocalyptic miniatures in this scale and it has lots of scope for many different basing ideas.

All in all, the Dead Again miniature will be great to paint and I find is well worth the €35 price tag.

You can purchase the mini direct from Dennis at www.savageforgedminis.com

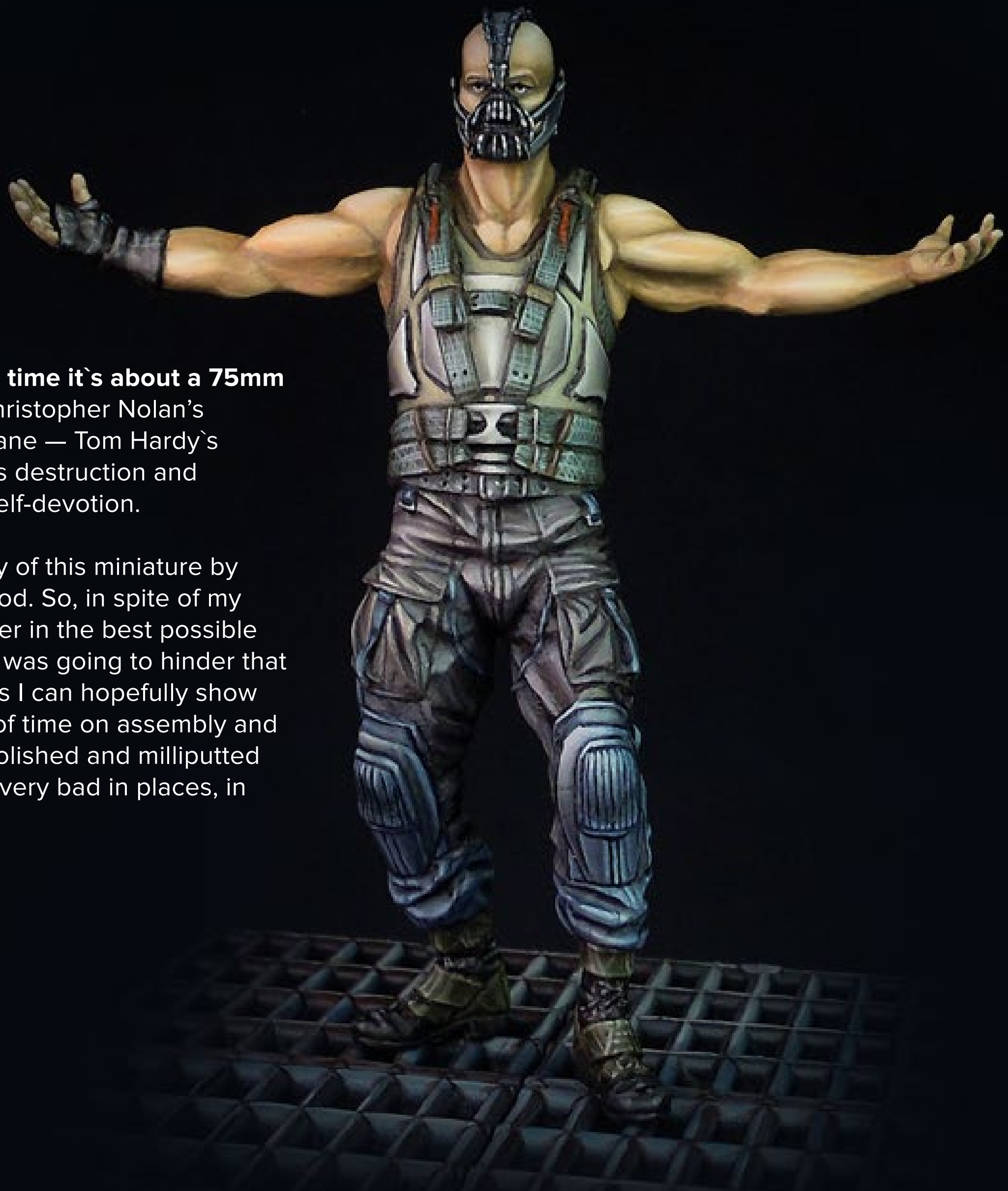




BANE

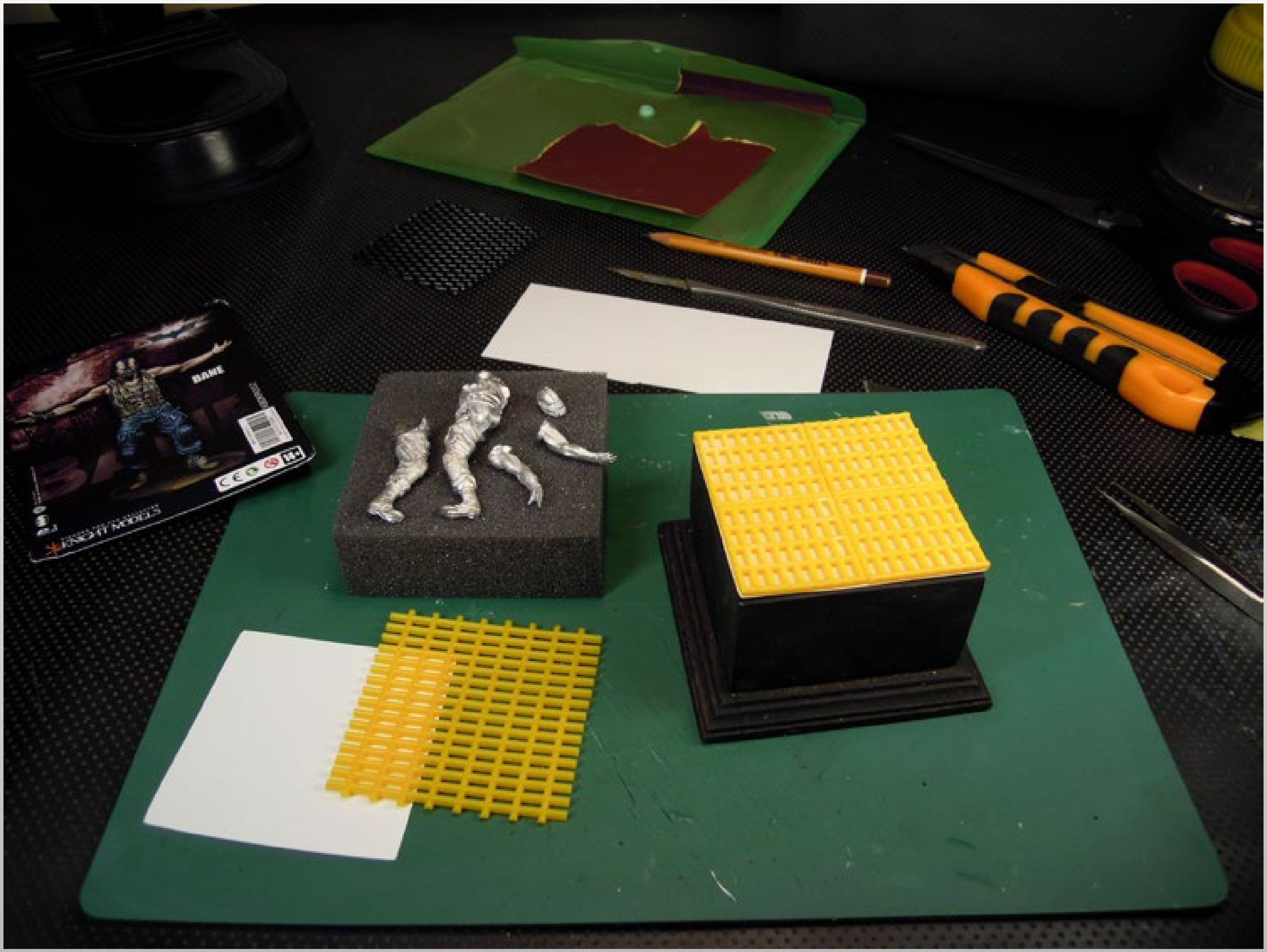
By

Sergey Chasnyk

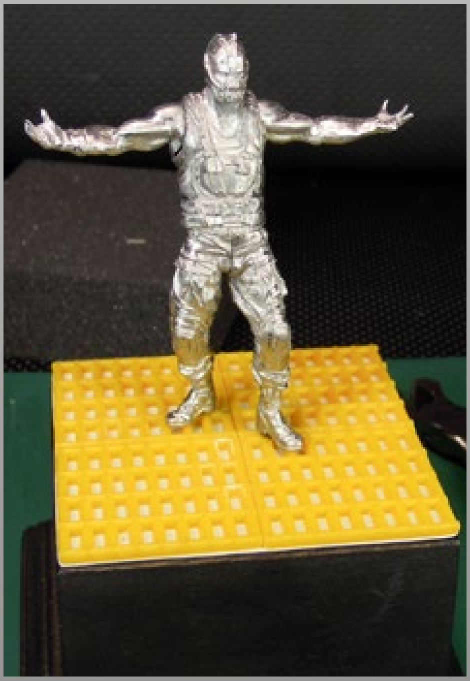


**This is my new tutorial and this time it`s about a 75mm** scale miniature. I`m big fan of Christopher Nolan's Dark Knight trilogy, especially Bane — Tom Hardy`s charismatic villain who combines destruction and violence with love, loyalty and self-devotion.

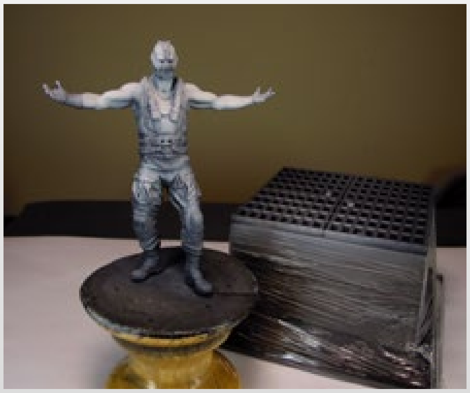
Unfortunately, the casting quality of this miniature by Knights Models was not very good. So, in spite of my wish to realise the Bane character in the best possible way, the quality of the miniature was going to hinder that somewhat. However, despite this I can hopefully show you a thing or two. I spent a lot of time on assembly and fixing mistakes with the cast. I polished and milliputted the whole miniature and it's still very bad in places, in spite of all my efforts.



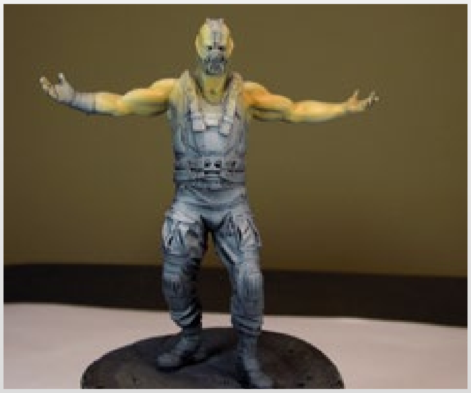
In the movie Dark Knight Rises, the Bane character appears a lot of times, mostly wearing a long jacket. There is only one scene where he doesn't have this on and it's also the scene where he defeats Batman. This triumphant fight takes place under Batman`s secret arsenal where they fight on a bridge and then on a storm grate. I wanted to depict this scene, so I found some suitable plastic from a regular hardware store and made the storm grate plates. The plinth size is not the best in my opinion; it should be little smaller, but I don`t want the model`s hands to protrude over the plinth edges to ensure that when packed it offered some protection to the miniature during shipping to my client.



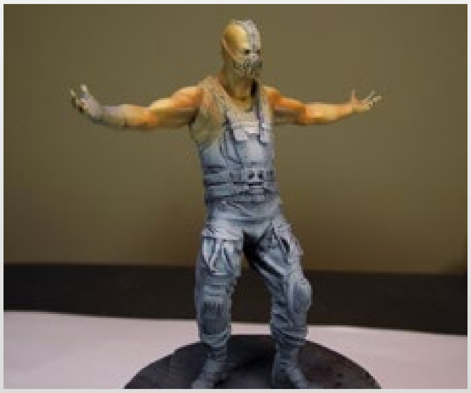
Airbrushing Phase



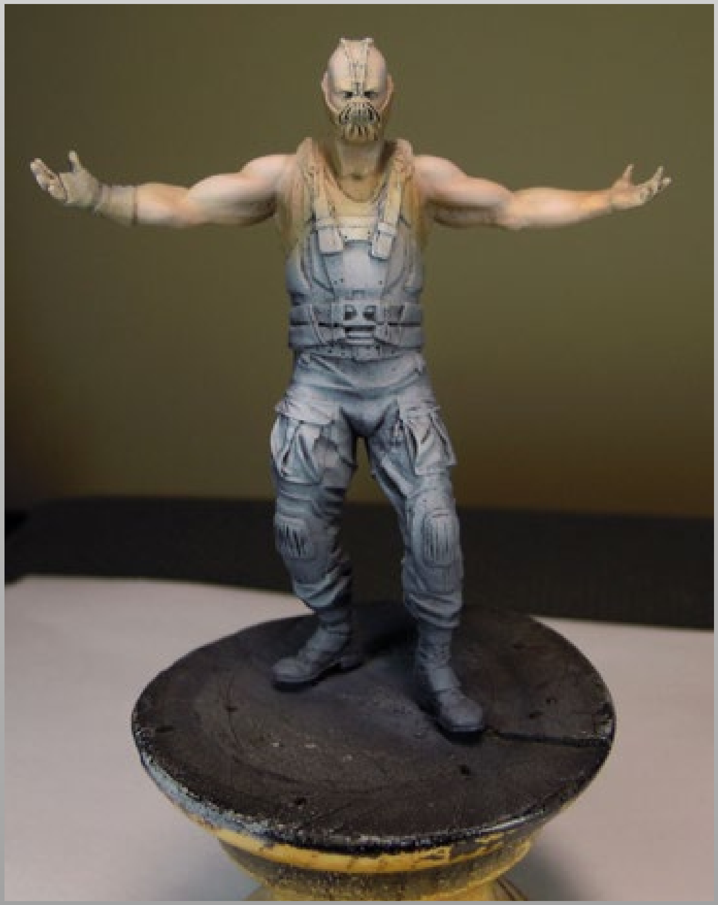
The first step for me is to prime in black, grey, then white.



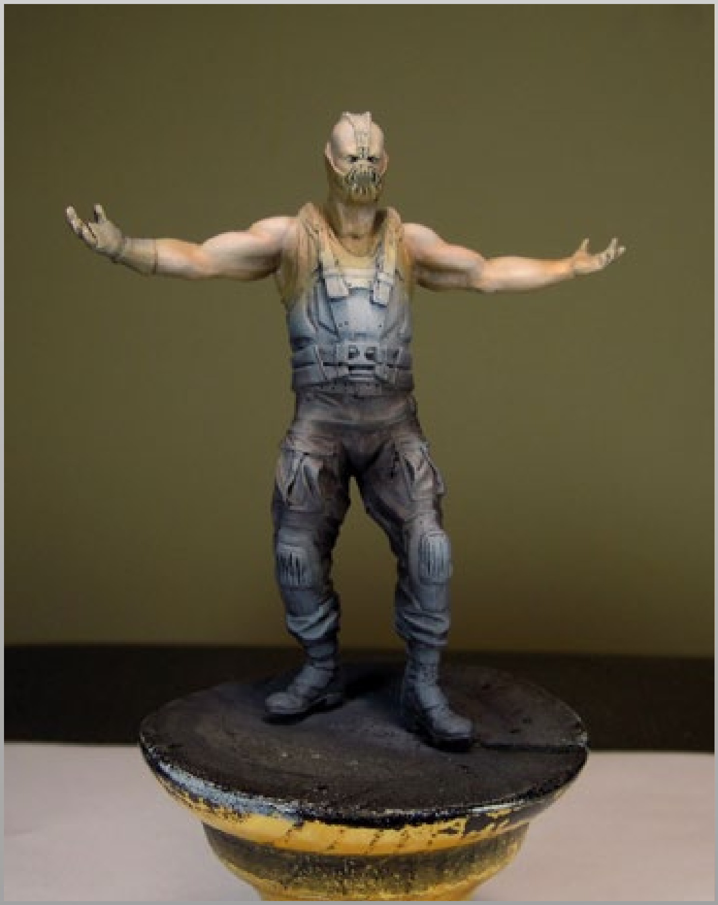
I have glazed down a warm light skin colour on the highlights and middle tones, then one more time with a more intense and deep colour.



The main colours for these two mixes was VMC Flat Flesh and Citadel's Jokaero Orange.



I then re-highlight with Flat Flesh plus Light Flesh and Light Flesh with a drop of white added to the mix.



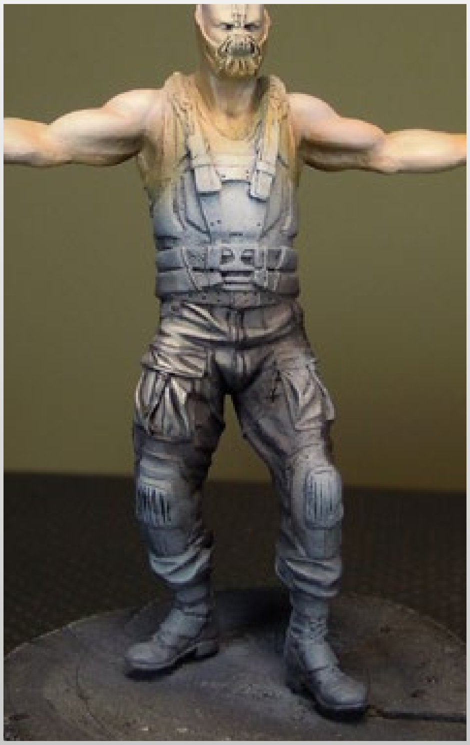
Dark brown + black was used as a base for the trousers. I then added a few highlights with grey plus brown and light grey and Vallejo Brown glaze mixes. I kept these three mixes on a wet palette, so I can alternate between the three.

Brush Work

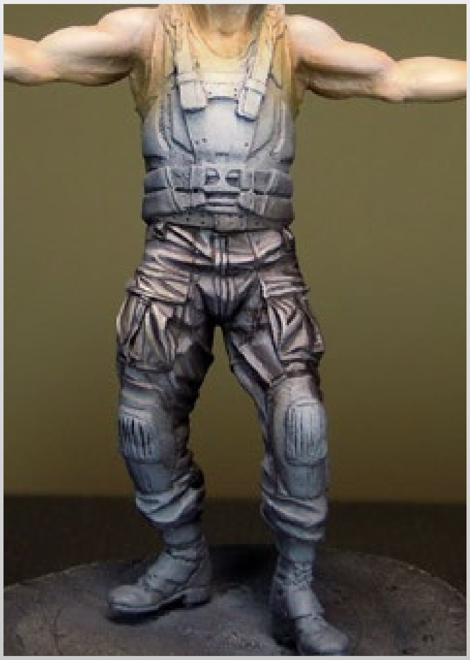
I have added 2 intermediate mixes to the previous 3. For the darker mix, I added more base colour than shade and for the lighter mix, I add more base colour to the highlight. I also made a third mix of light grey with some white for the very top highlights.

I have started with some wet blending on larger segments of his trousers and simple highlighting or shading on the small ones.

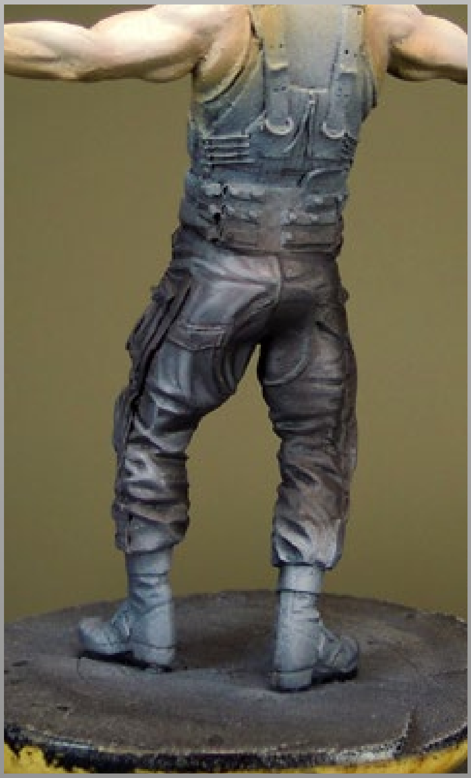
I diffuse colours right on surface very quickly, using the few seconds while the paint still wet. I know, some people use retarders for acrylic, but I don't find them comfortable for my technique and work speed. Actually, I find natural acrylic drying time just optimal.

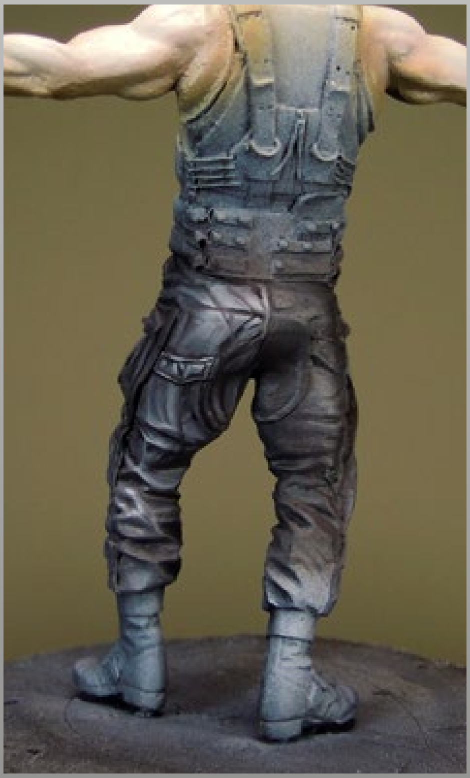


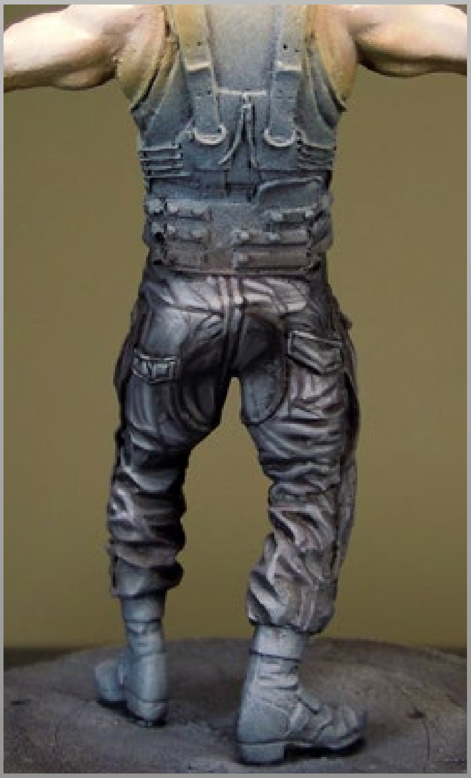
Below, I have finished the front side of the grey/brown trousers.

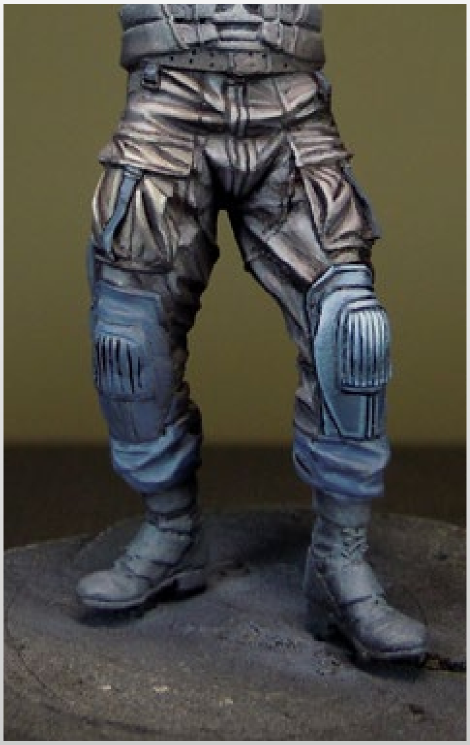


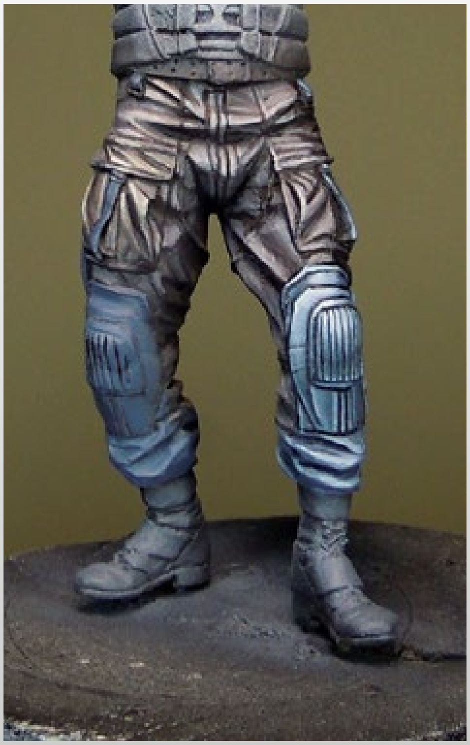
Moving around to the back of the trousers, I used greys of different brightness with a small addition of blue to denote the cold part of trousers. I then did some shading with a middle grey and a mix of grey plus Vallejo Black, making it again a very thin glaze mix.

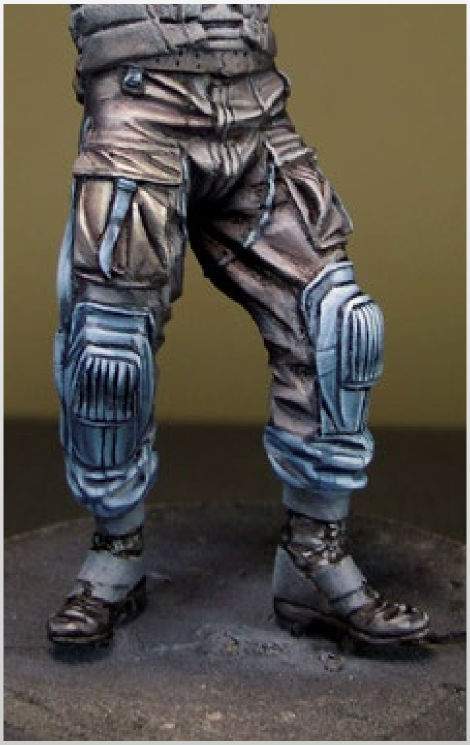


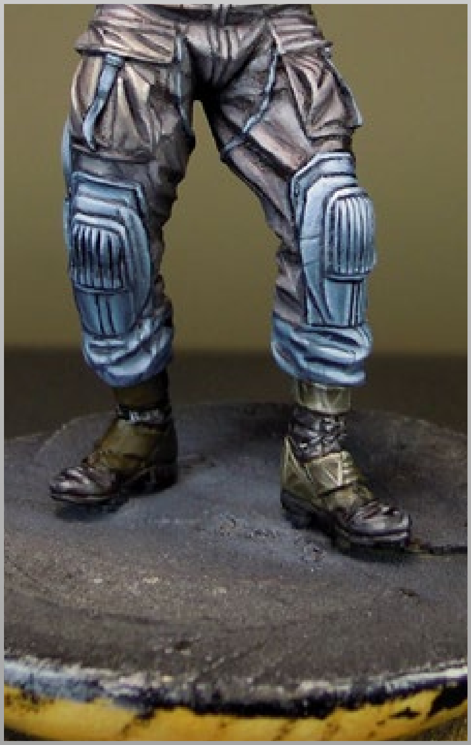


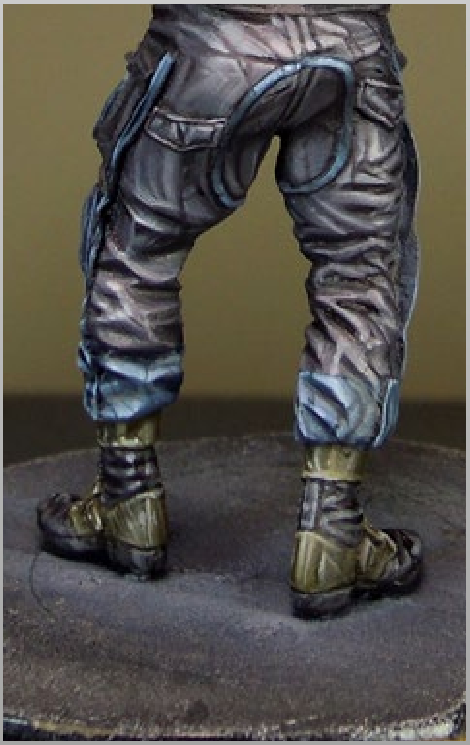


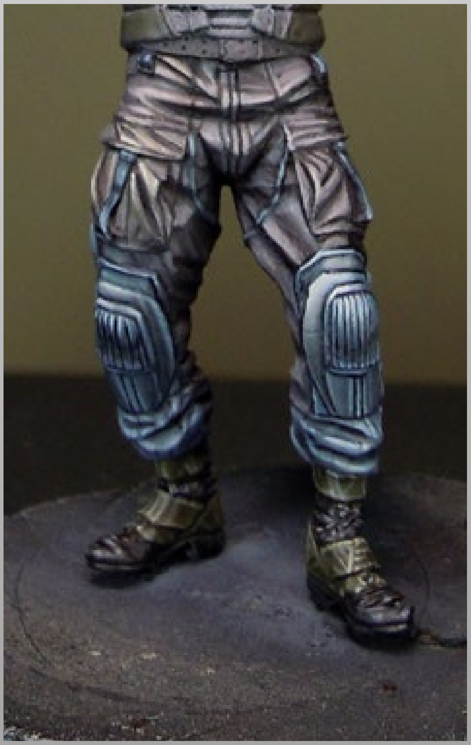












For the boots, I used Deep Black as base, then some highlights with dark grey and grey for darkest parts of boots. I then added some glazes with brown glaze and dark brown.

I want to remind you that glazing is using strongly diluted colour washes on the middle tones.

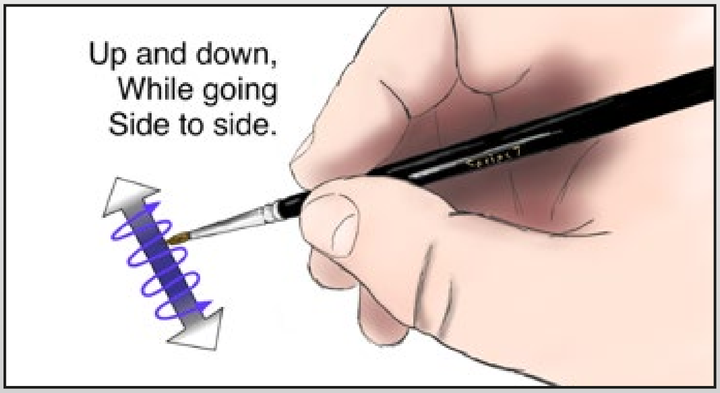
I used VMC English Uniform plus some black as the base colour for greenish parts of boots and highlighted up by adding warm grey colours.

I painted some small strokes with the lightest mixes on the whole boots, to denote the shine reflection.

For Bane’s skin, I mixed 6 colours:

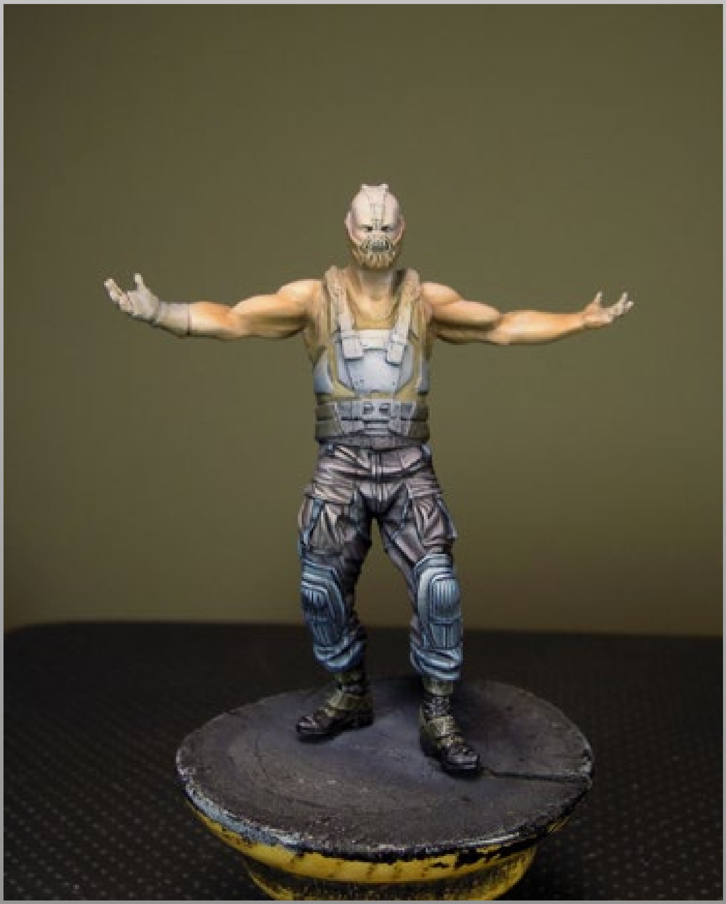
1	Light Flesh+ white
2	jokaero orange + vmc light flash+ drop of orange and GW lemon yellow
3	Jokaero orange + drop of orange
4	Brown Sand + Jokaero Orange + drop of orange
5	Brown Sand + a drop of vmc Neutral Grey
6	VMC Brown Sand + a small drop of black

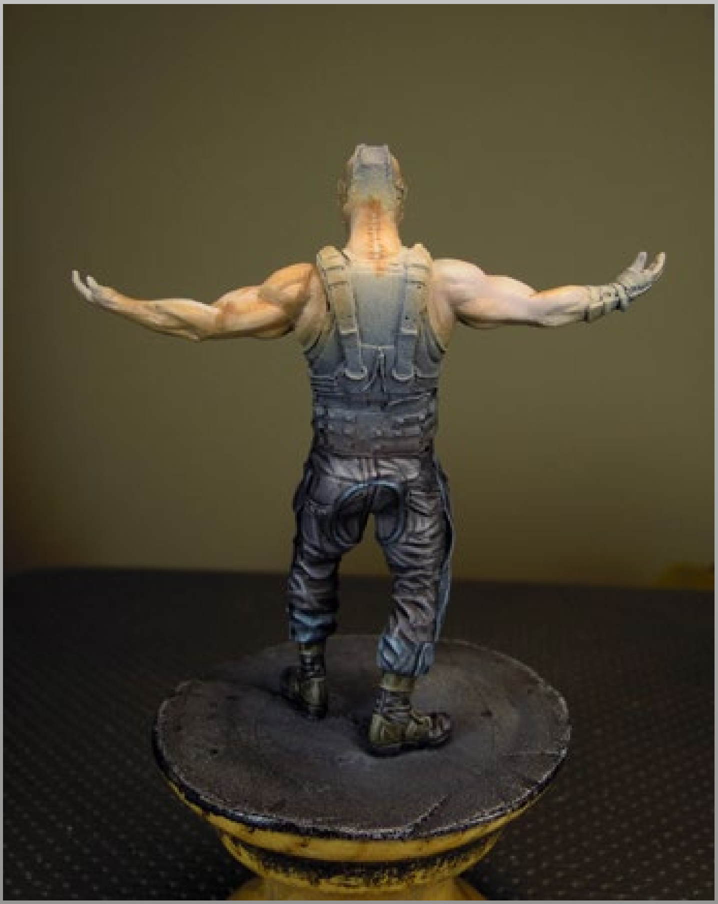
I use, what I call ‘squint’ brush movements (I’ll explain below ☺ to make a very smooth graduation between colours, using these 2-4 seconds while the paint was still wet. Stand up, then sit down while keeping intensively shaking ‘No’ with your head from left to right and you will get an idea of these of the ‘squint’ brush movements I use.

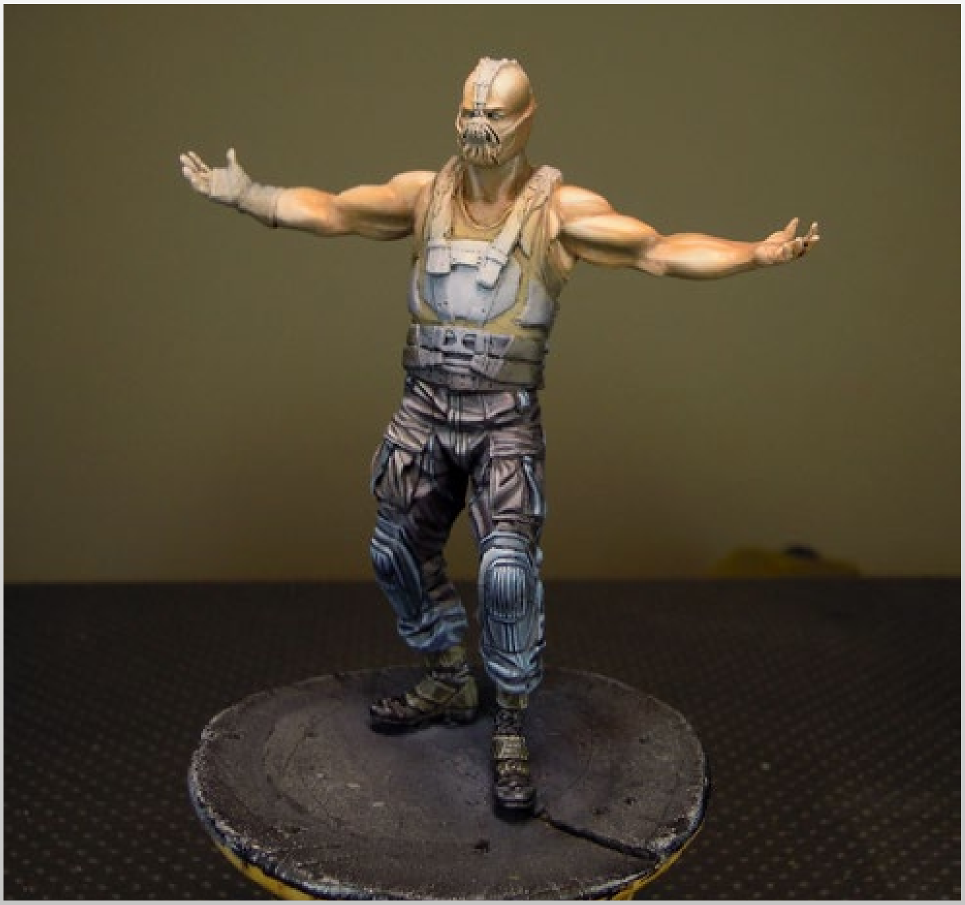


For the upturned parts of skin, I started with laying mixture 2 over the highlights, then wet blending mixture 3 to the highlights and the middle tone areas, then mixture 4 on middle tones, mixture 5 on the middle tones to the shades, and mixture 6 for darkest shades.

These are my thoughts about using retarder. If you increase drying time, you will increase your work time with the paints. This is good for beginners, of course, but then after you get to know what is going on, you should train at harder settings, especially if you want to improve your work speed.

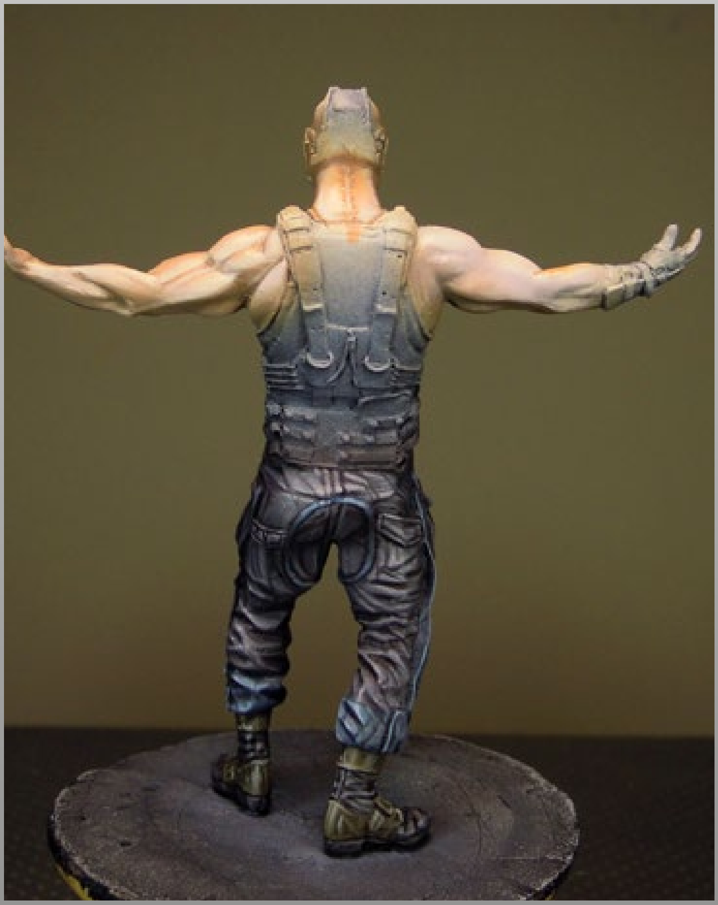


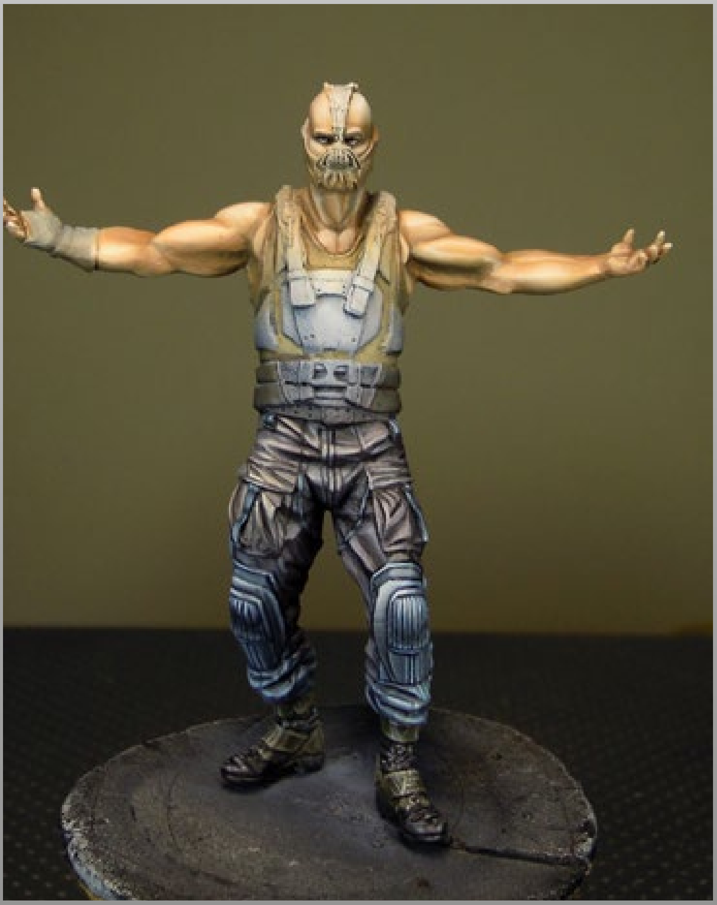




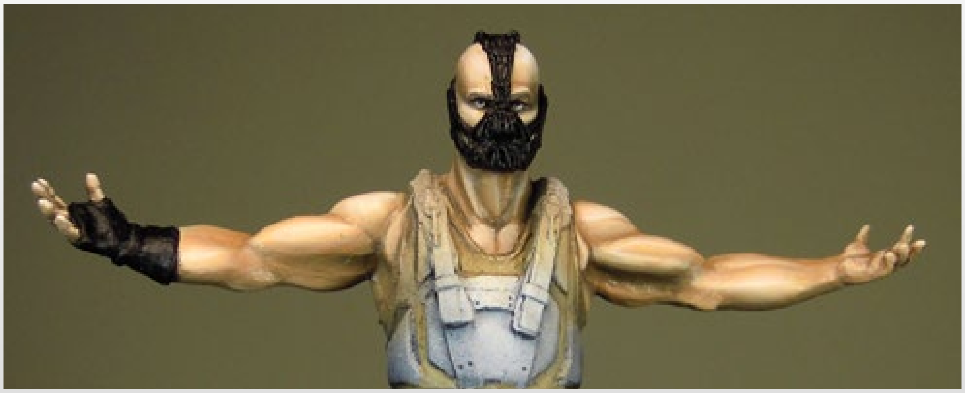
I have highlighted then shaded the skin, but because I want to keep it bright, after the wet blending and shading is done I decided to go over the highlights again using mixes 2 and then 1. I also added some black to mix number 6 for outlining the areas between the skin and clothes\mask.

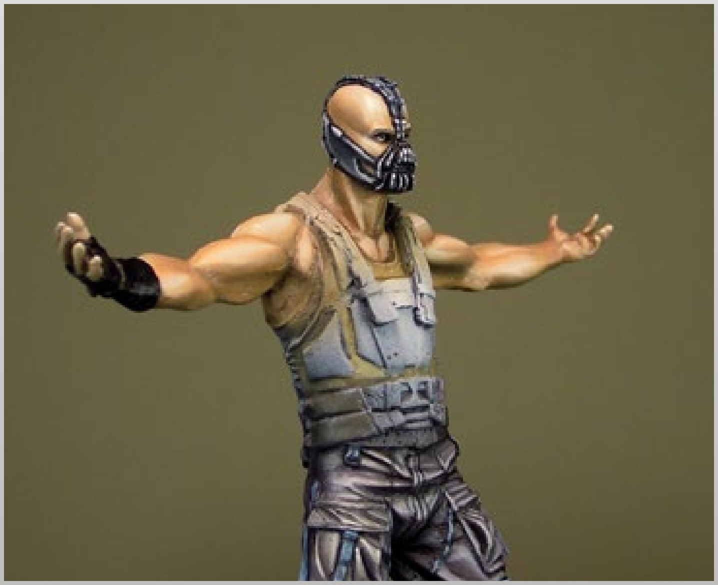
For his eyes, I paint light grey dots, then enhance them with pure white, then black small dots. I finish outlining the eyes with mixture number 6.

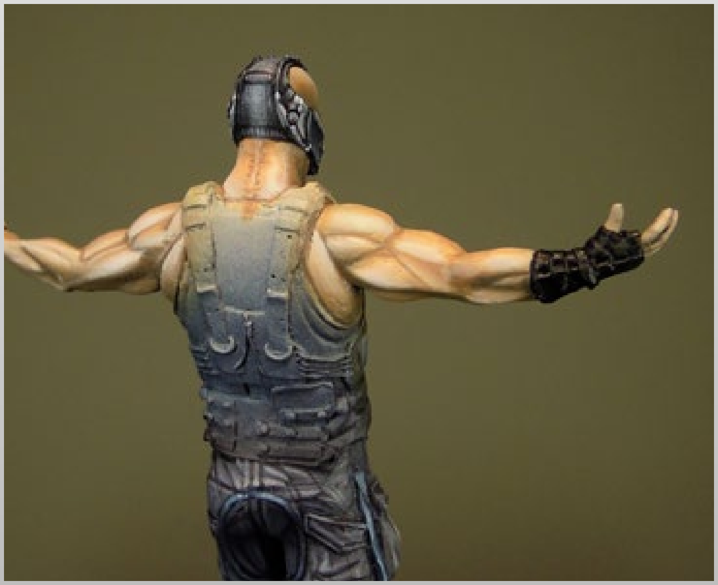


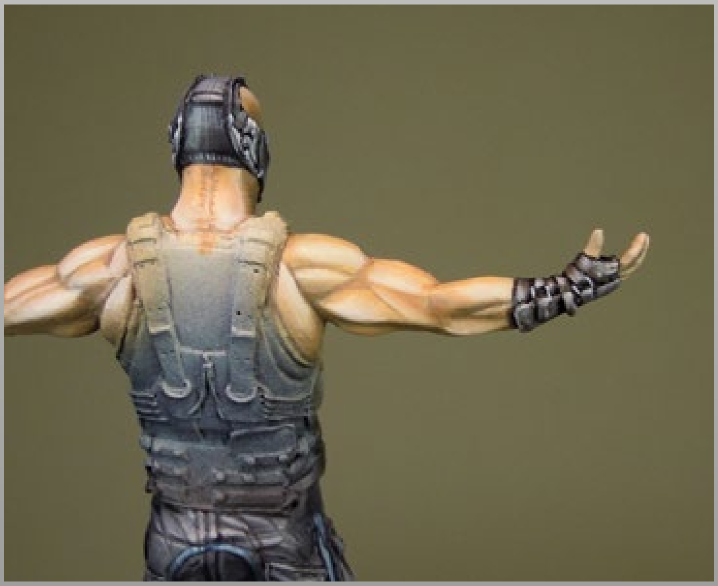


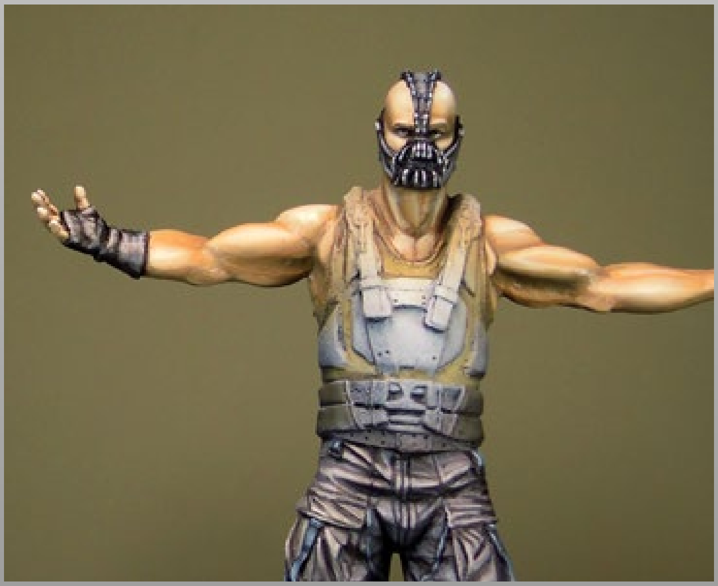
It is time to paint the base black colour for his mask and gloves.



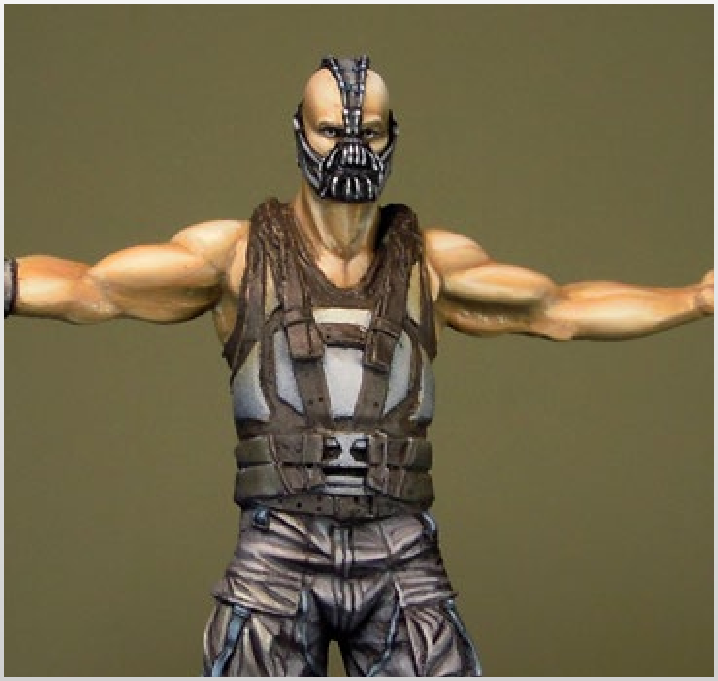


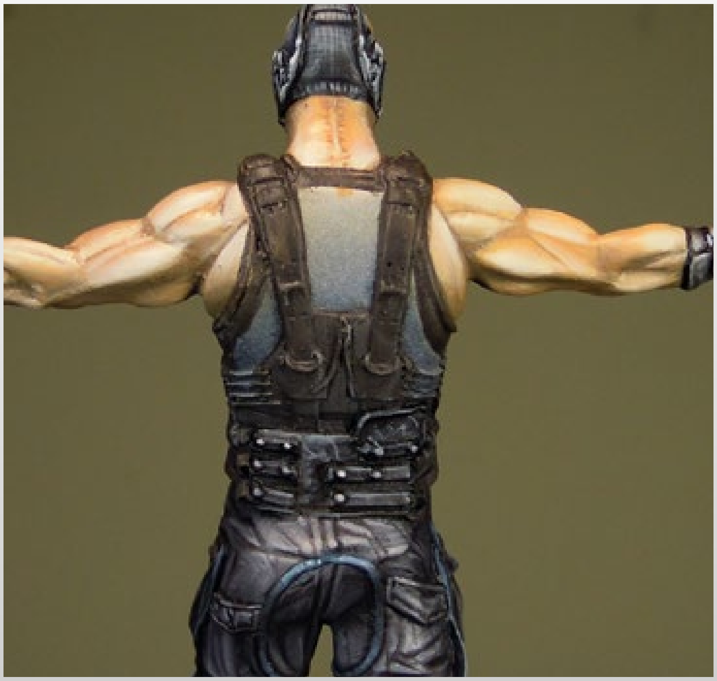




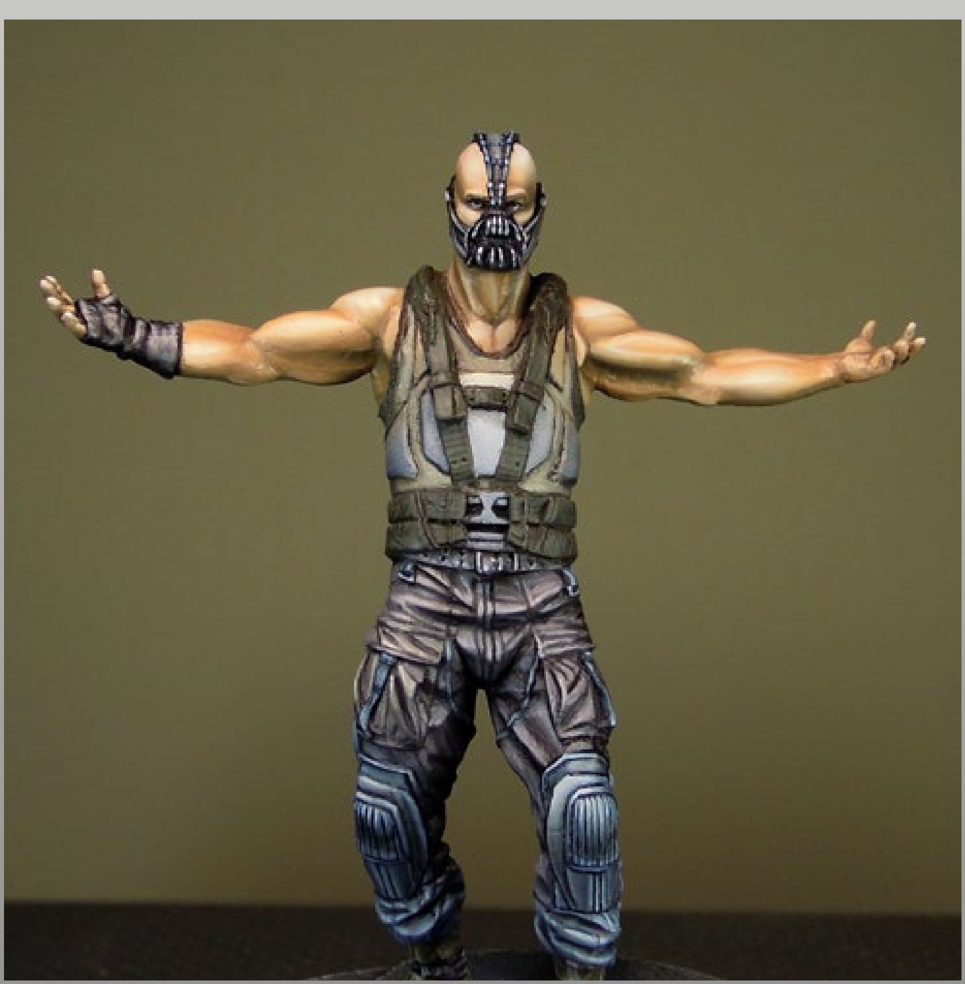


I begin highlighting with different shades of grey, then I added a little brown to those greys for painting his gloves.

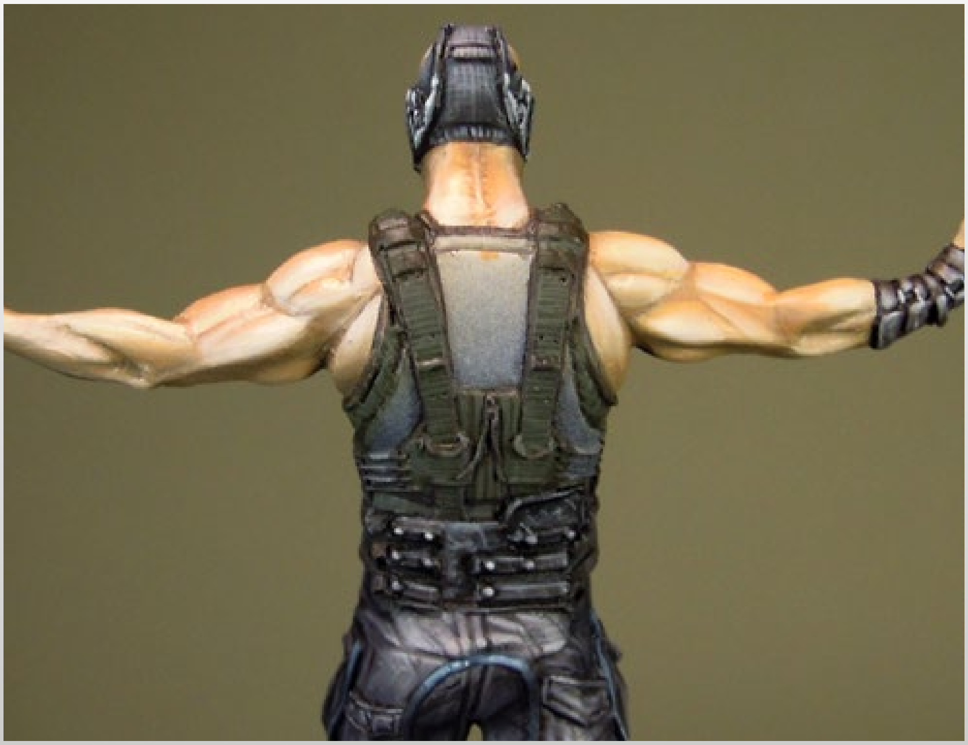




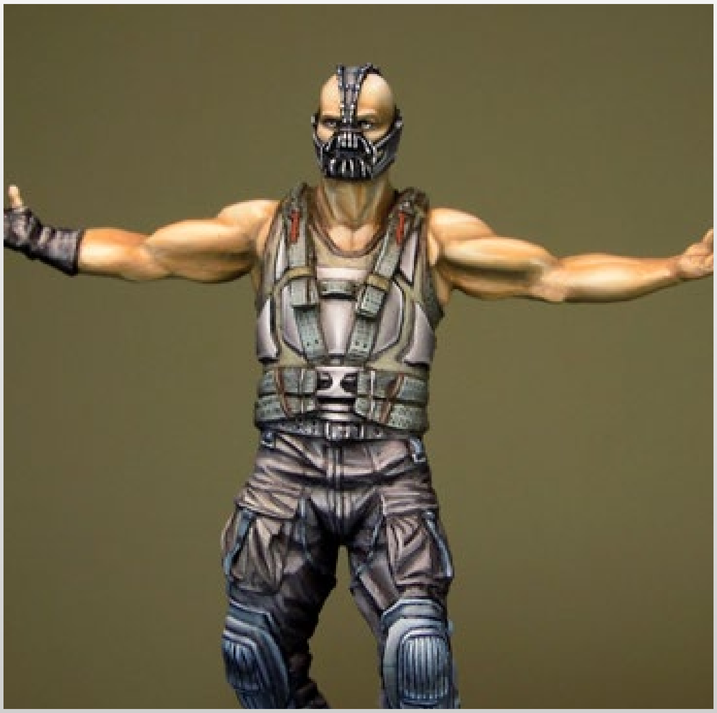
Moving on to his body armour, I mix up some Citadel Rhinox Hide + VMC London Grey as the base colour.

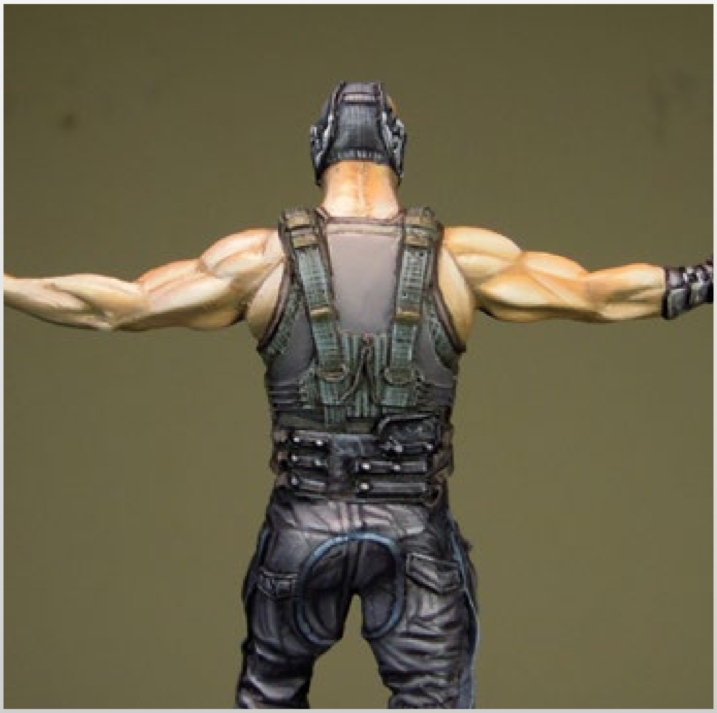


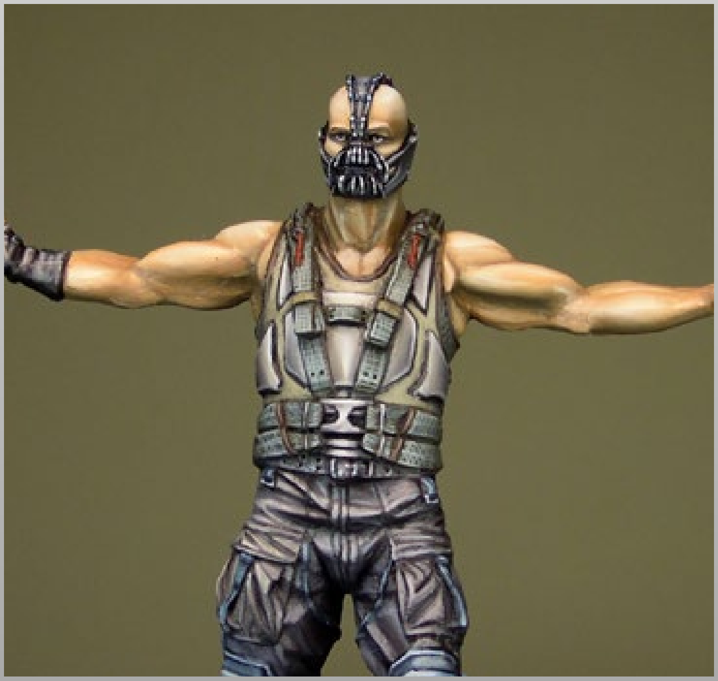
Highlighting is done by adding VMC German Cam Beige to the base colour, then highlighting up to pure German Cam Beige. Finally, I use German Cam Beige plus a drop of Pale Sand for the very top highlights.

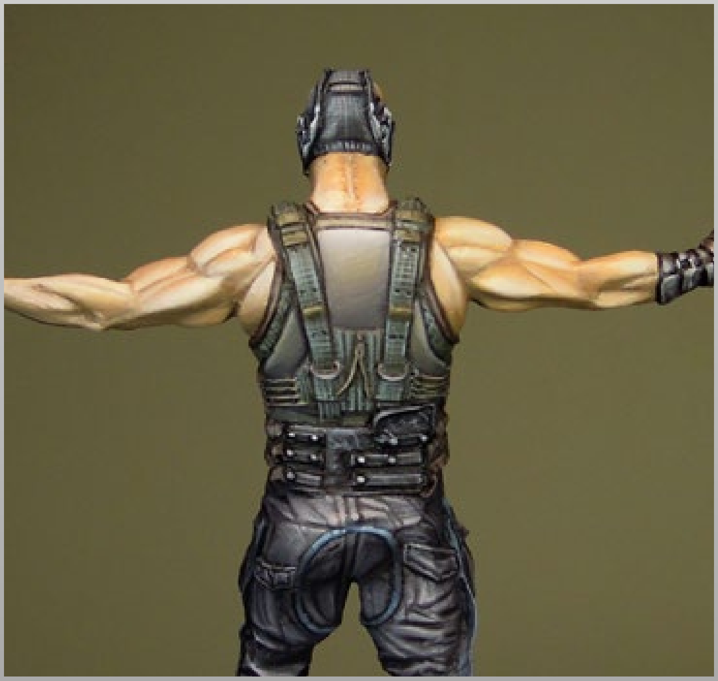


For the fabric belts, I used grey/greens; VMC Olive Grey plus Neutral Grey, German Field Grey + Citadel Dawnstone, Vallejo Panzer Aces German Tank Crew I (Feldgrau) and finally VMC Light Sea Grey. The brightest highlights are painted in small lines — vertical and horizontal cross hatching to add texture to the material... as you can see, the most common colour on this model is grey. ☺







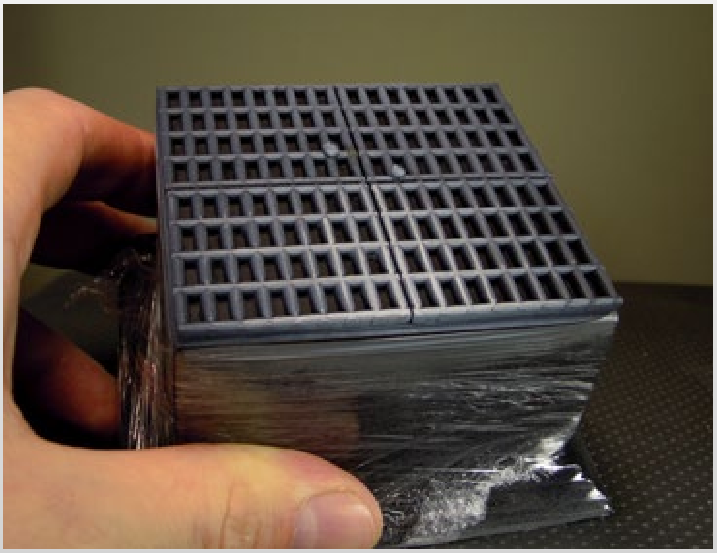


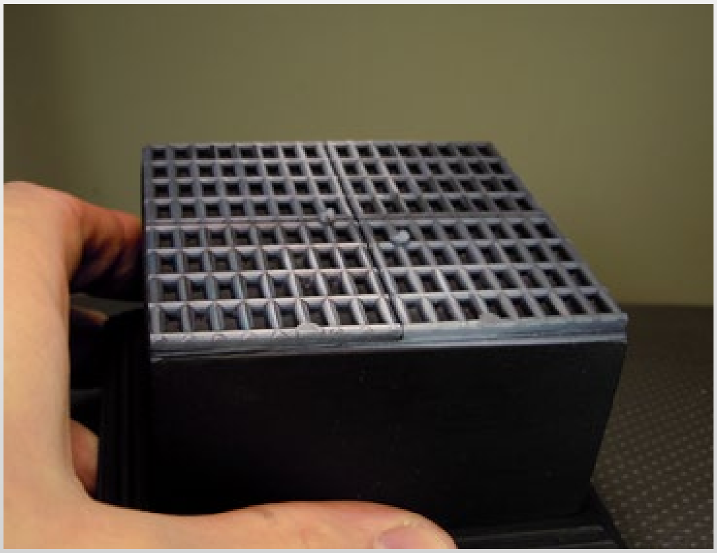
For the white metal parts, I used lights greys with little addition of Vallejo Panzer Aces Old Wood and Pale Sand. I then blended in a lot of white as an extreme highlight. Next, I added a filter and glazed in a little Vallejo Tan on the mid tones.

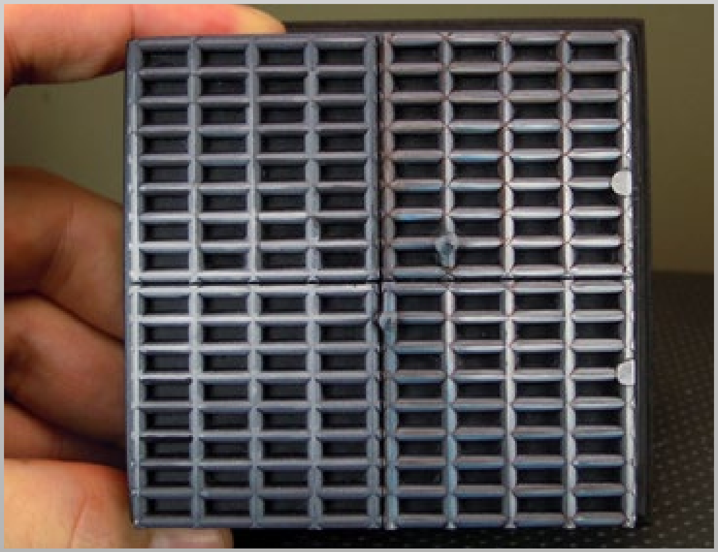
All the buckles and buttons on the model were tackled next. For the small horizontal belts I used greys + pale orange colours, like German Cam Orange Ochre. For the small elements, 4 layers is enough; the base + 3 highlights. An orange hue over a green hue makes some nice contrast on the belts.

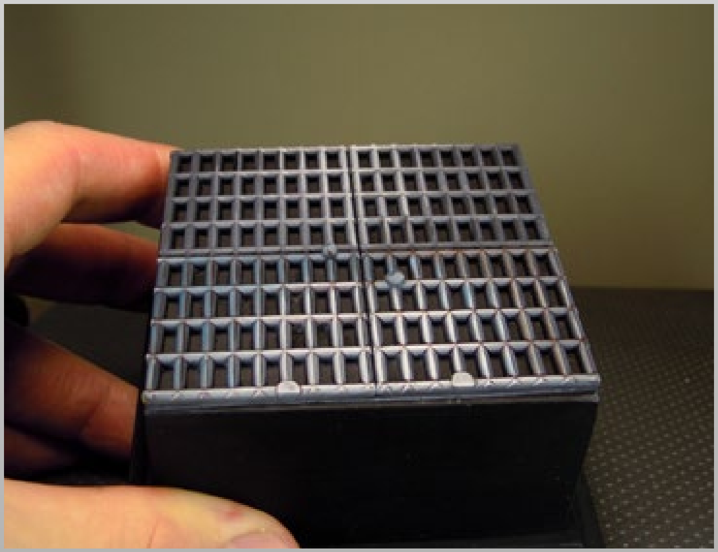
Old Wood and Citadel Graveyard Earth is used for the lacing. Graveyard Earth with a touch of Pale Sand to lighten it is used for the highlights of the laces. The two red laces on his shoulders were painted in 3 layers, which is more than enough since red is a very intense colour. They were based in light grey, then dark red and grey mix for the mid tones and a red with a touch of light grey mixed in is used for the highlight.

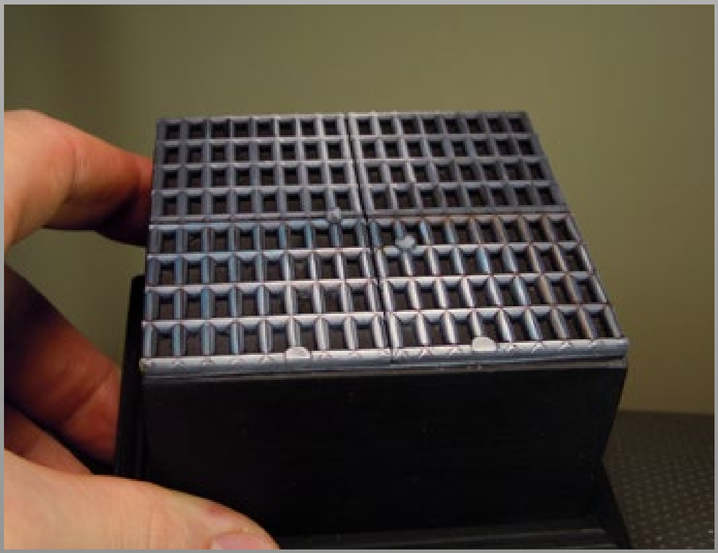
The Base



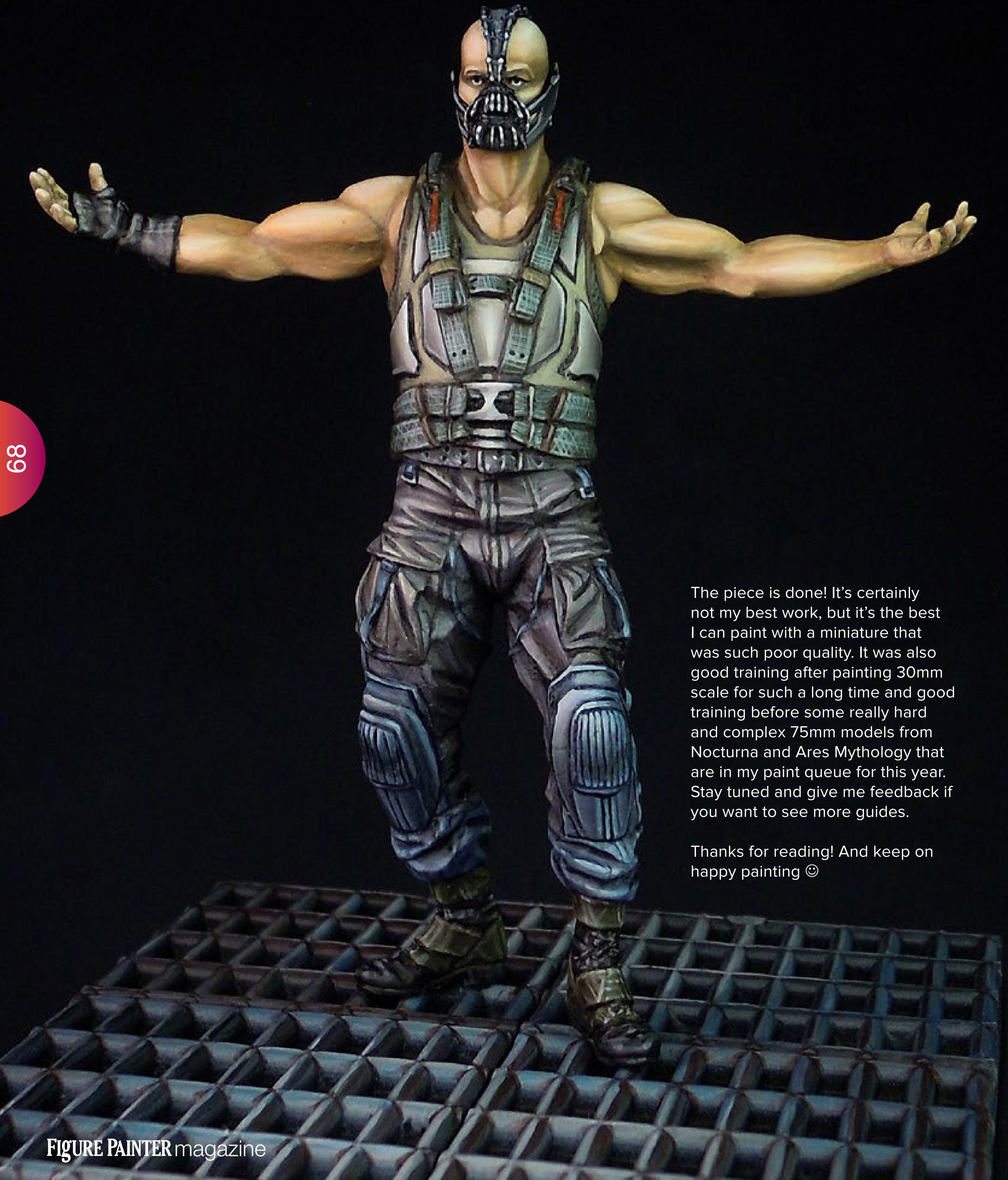






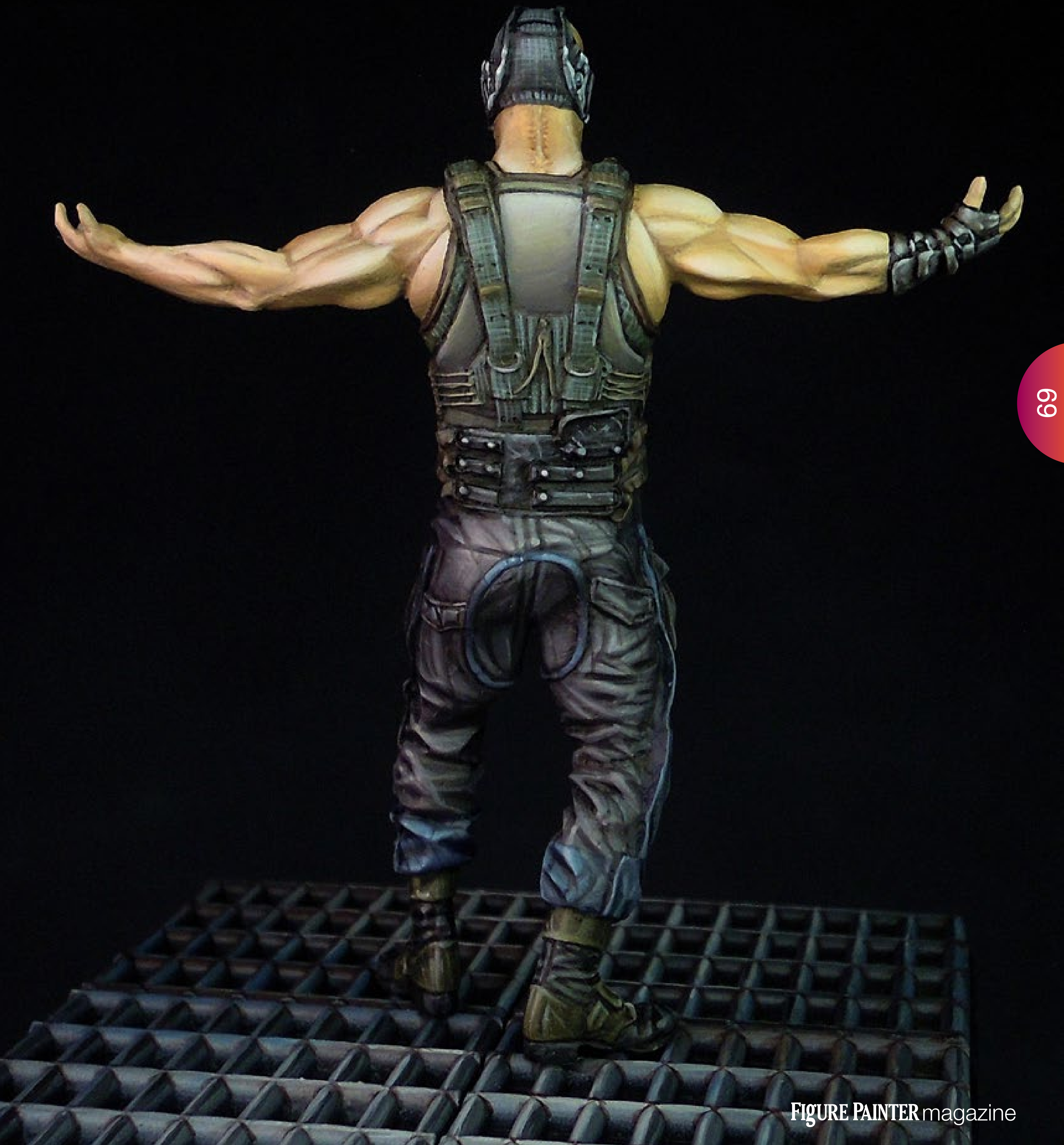


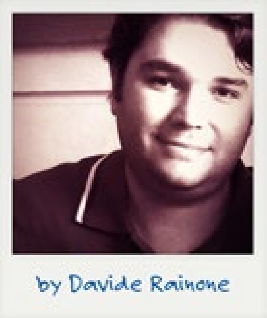
The plastic sections I made for the base are undercoated black and painted with different greys, adding some Citadel Teclis Blue glazing and Scorched Brown for the outlining.



The piece is done! It's certainly not my best work, but it's the best I can paint with a miniature that was such poor quality. It was also good training after painting 30mm scale for such a long time and good training before some really hard and complex 75mm models from Nocturna and Ares Mythology that are in my paint queue for this year. Stay tuned and give me feedback if you want to see more guides.

Thanks for reading! And keep on happy painting ☺





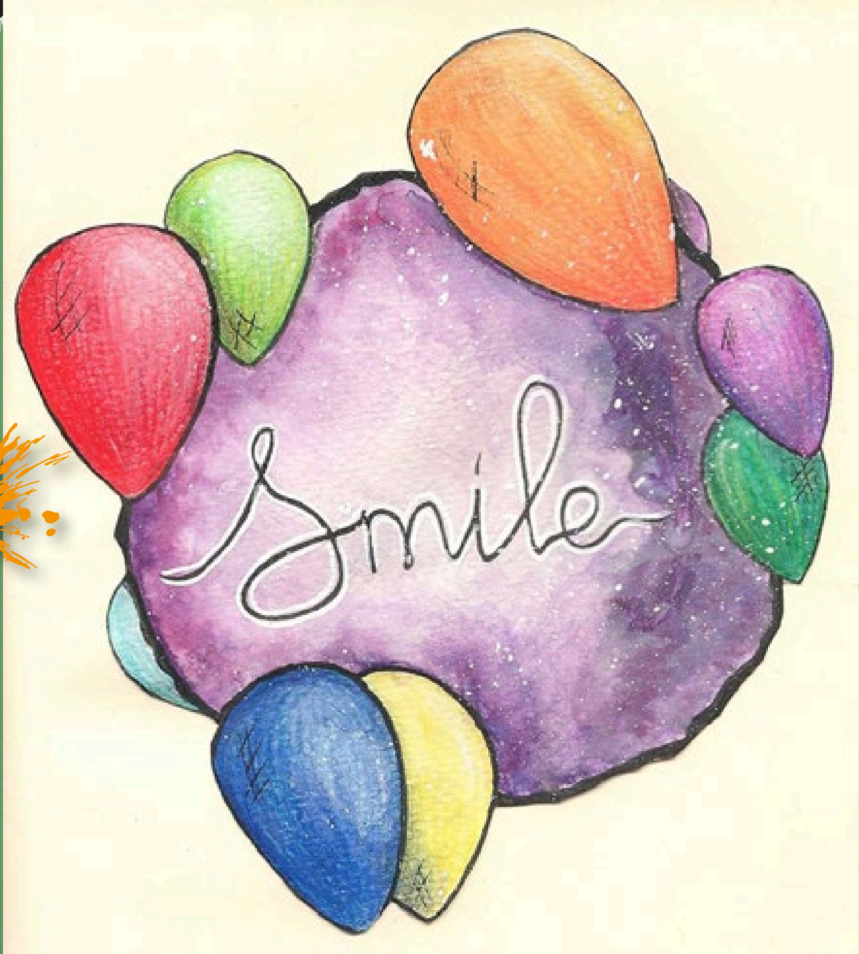
by Davide Rainone

Details

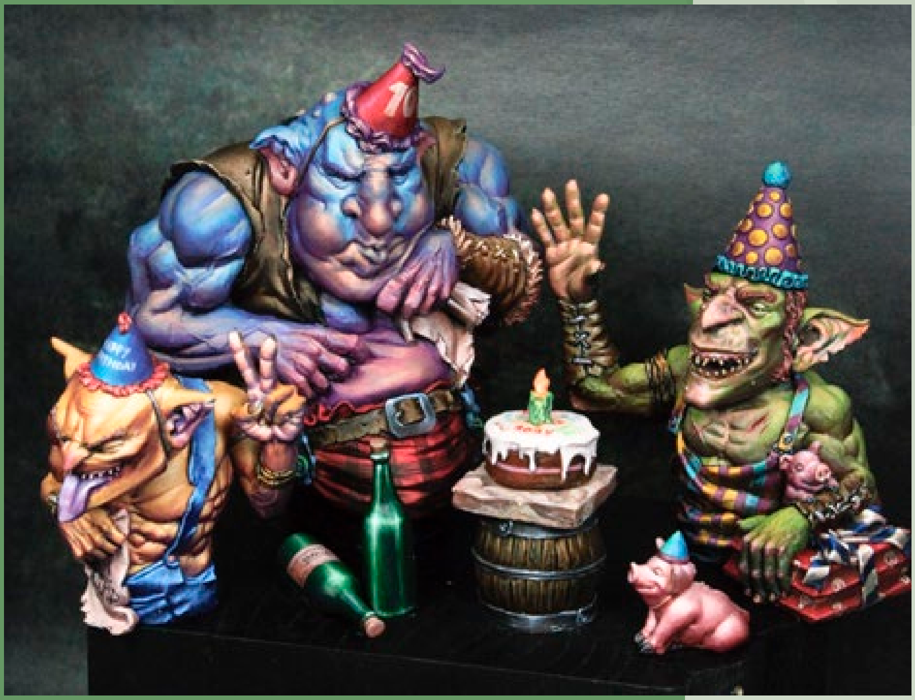
Price:	€63
Scale:	1/12th
Material:	Resin

Available from

Miniature Madness



Miniature Madness' Smile



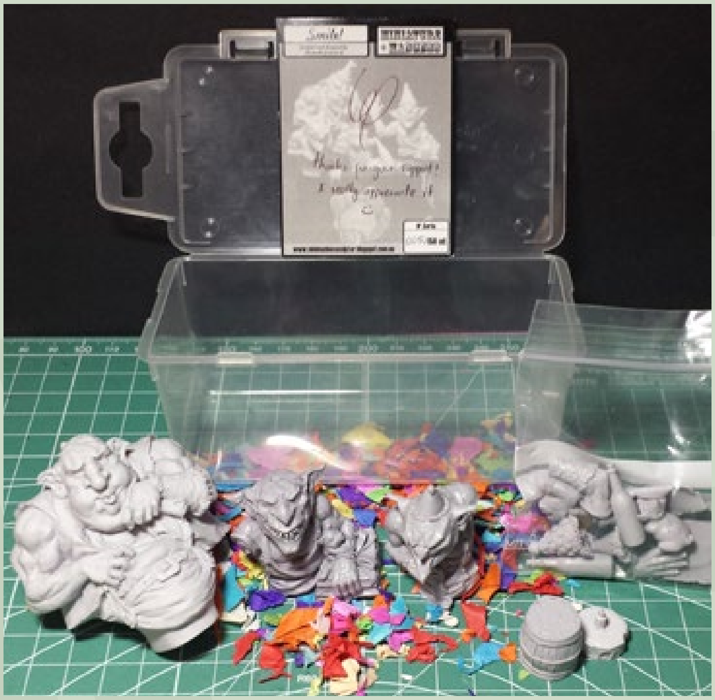
This issue I would like to show you something new on the market from a company called Miniature Madness, and the model is...well it's actually a little scene that has three busts called 'Smile!' The scene's sculptor is also the company's owner, the young Leonardo Escovar Quintero.

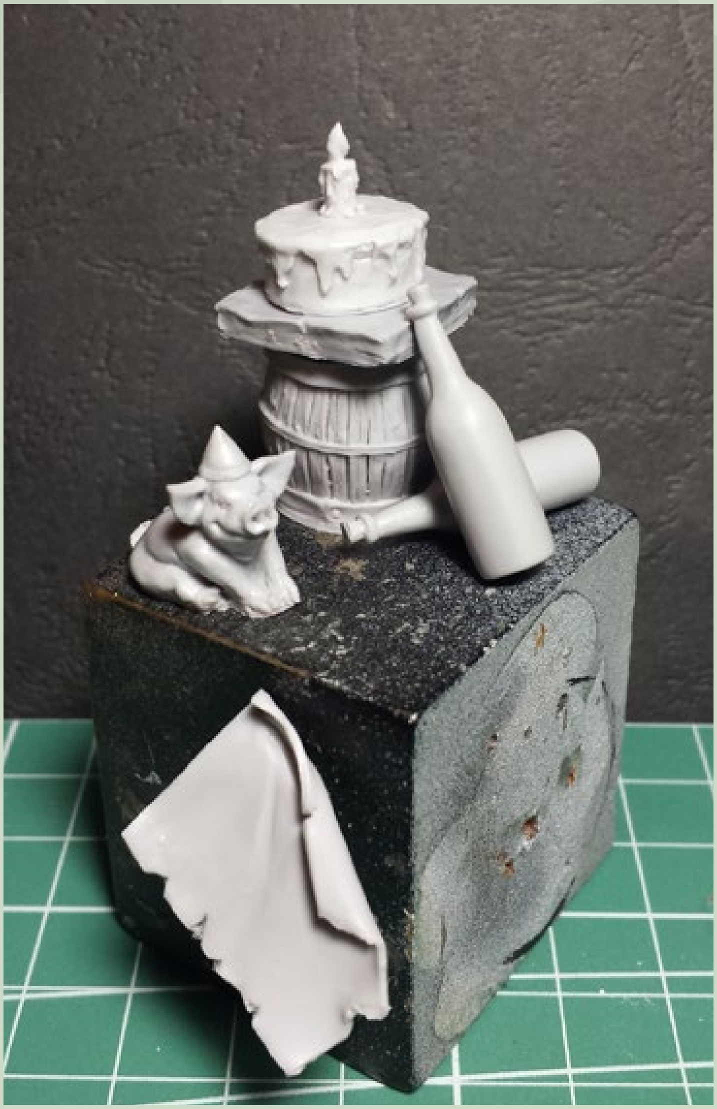
I first met him at last year's Monte San Savino Show and honestly, you could already see his sculptures were something special. Now I have in my hands his new company's latest production, the limited Birthday Edition. The normal version of 'Smile!' in his store only has the three busts, while the 'Birthday Edition' one has all the accessories as well. Let's take a look at the details.

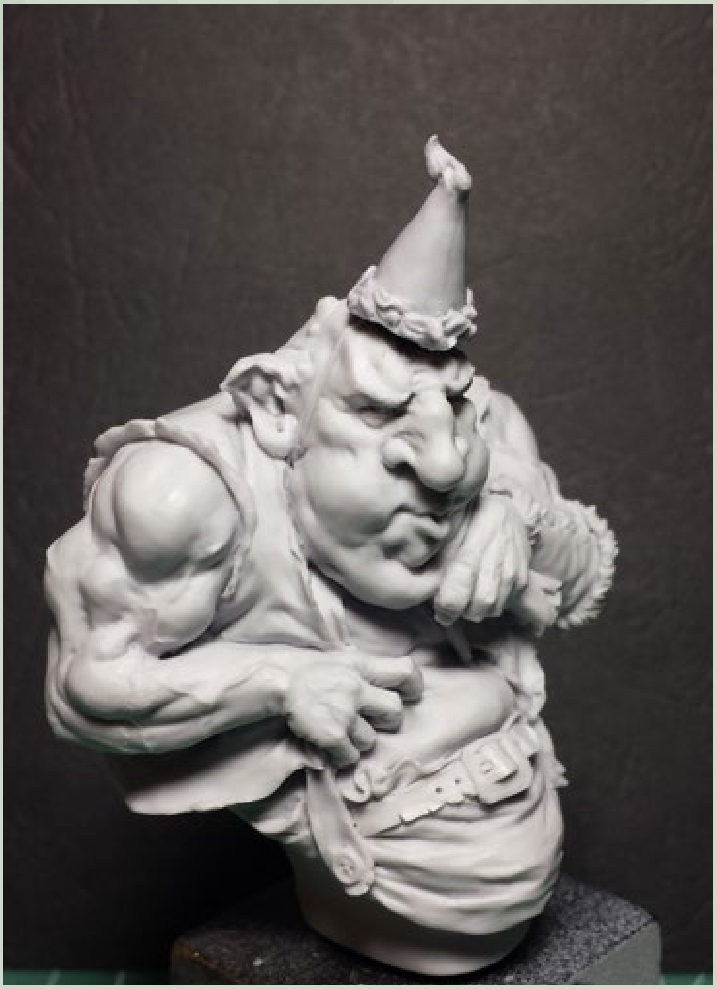
First of all, the packaging; it is a little plastic box where each big piece fits nicely, while the smaller ones are in plastic bags. There is no foam inside, but in conjunction with the idea of the scene based on a birthday party, there is a large amount of coloured confetti that protects the pieces. It has arrived wrapped in a little paper bag, tied with a bow, exactly like a birthday gift for me! This is a very novel and nice idea! Opening the package was like an explosion of colours, almost like a surprise party.

The whole scene has 14 resin pieces, in which the casting is very, very good. In the pictures, you can see that each goblin has been assembled using a little bit of patafix. The joints are so good that only a little bit of glue is enough to fix each part correctly. This is helped by the little pins already in place. The goblin with the elevated arm needed some slight cleaning work in order to seat the hat in the correct place.

The accessories are very cool; two bottles, a barrel, the cake with a book to stand on and a nice little smiling pig (similar to the one cradled under one of the goblin's arms) and a parchment that you can use as you wish as a plaque to glue over your plinth. Each one is very finely detailed, with no issues from casting.







Each goblin is extremely well detailed, too. The mould quality is very high and the details sharp. You can see the smallest micro volumes and veins; it may be too much for some painters who like to add personal details while painting. I can personally say that this is not a bad point, because this over detailed characterisation helps the beginners and intermediate painters to see the project without being daunted by big and open surfaces and it will push them to study the volumes easily and show that more things are possible. For more expert painters, there is still a lot of free space to give personal touches. If you are one of those, then you do not need of any more suggestions, as you understand what I mean.

In my opinion, each model has its own individual character which is well defined and each has such a nice facial expression that it can inspire many ideas; this is a very strong point in a scene where the models are by themselves, but coexist together to give a narrative. Personally, I love the face of the big guy who is blowing out the candle. Another good point is the freedom from fixed coloured schemes, as the original box art shows.

In conclusion, my opinion is that this is a very nice scene with a product of high quality, well-conceived from the start to the end. The only flaw I can find is the limited edition. There are only 150 copies for this “Birthday Edition”. Because the accessories have a strong connection with the scene, the ordinary edition loses something of importance without them.

As is usual when I review a miniature from a brand new company, I like to interview them for you, our readers, so you can get to know them a little better. I’d like to introduce Leonardo Escovar Quintero himself.

Hi, Leonardo, welcome on FPM — please tell us about yourself and where you are with your company.

Hey, Davide. First of all, I want to thank you for this opportunity. I am very happy to share my thoughts with you and your readers! I would like to give a brief introduction to define my current artistic situation. I started to sculpt about 10 years ago. One of the main reasons I started was because I spent a lot of time in a very popular online forum from Spain called ‘The Spanish Team’, where the most influential artists from this country created a huge community offering free and exciting content for hobby enthusiasts like me.

My first professional commission was made for a tabletop game called Sphere Wars when I was 22; I think I was very lucky finding that opportunity. Since then, I have been working as a freelance sculptor for a few different brands under the direction of very talented people. I have worked for Zenit Miniatures, Punkapocalyptic, Enigma and Willy miniatures. Later, I found a chance to participate in the BIG CHILD studio in Madrid for a while. I had a great time working on successful projects such as Rum and Bones and Dark Age. After all I've learned through the years, I think I'm a very pragmatic artist and a passionate sculptor with a very different and defined point of view from my work. I need to enjoy my profession the most, expressing myself as much as I can, because I think this is strongly bound to the final results. In fact, I think after the Monte San Savino show I have improved significantly and there are many new projects incoming to show this!

Certainly, I think I'm very lucky to be able to earn a living sculpting miniatures, despite of the lack of commissions lately. That's one of the reasons I'm working on my new personal brand MINIATURE MADNESS, focused on larger scale miniatures like 75mm - 1/12th scale. It is a very different and intimate project where I can unleash all my creativity.

What can you tell us about your new company?

Miniature Madness was born as a simple blog; a place where I was uploading my new creations and eventually this became my personal website, designed and entirely made by myself through the Blogger platform, including a small and secure online store thanks to Shopify. My goal is being an independent and solid alternative, offering unique choices for miniature enthusiasts, like me.

At the moment, I have very limited resources. Last year I purchased the equipment necessary to make professional casts and it's just me doing all the tasks. Honestly, it is pretty difficult sometimes, despite the experience I've acquired this year in fulfilling the different roles I've got. However, I am offering totally different kinds of stuff and different experiences for the hobby community. I am focused on the people that are tired of painting the same things over and over again, offering them unique and high quality resin kits sculpted and cast by myself at very competitive prices. I've been working for a very short time on this project and there's a long way to go yet. Despite the fact that most of people don't know of my creations (at the moment), I'm very satisfied because I'm getting excellent feedback from all my customers and from very talented people around the world, too — that's a very exciting feeling.

What news could you tell us about your next models?

I usually do not even know what is going to be the next model. I like to be spontaneous. I think it is very cool when I let go of my crazy ideas out of my mind suddenly! Anyway, I would like to make a more classic turnaround this time, but…who knows! ☺

I know you have a surprise for our readers. Please, tell us about it.

Of course! **I would like to reward your most loyal readers with a very special and exclusive 10% discount on all orders, only available for the 10 first customers.** I would like to say this is a cumulative offer with the current 10% limited time discount about to expire in the store! Once the order is confirmed, simply enter the discount code into the shopping cart window.

The code is: figurepaintermadness

Wow! Leonardo, that is brilliant. On behalf of the FPM staff and our readers thank you very much, and the best of luck with your new company.

MINIATURE MADNESS

HAPPY BIRTHDAY

Interview with Nelya Vitviska

Questions by
Terry Cowell

Interviewing Nelya was an absolute pleasure for me. Having painted some of her work, I became a fan before discovering who was responsible for creating such wonderful miniatures. If you don't own some of her work, you most certainly have seen some. Previously, she hasn't been someone who has championed her own work and allowed Andrea Miniatures to soak up the adulation, as do many other talented artists working by commission for various companies. This is now changing—Nelya is working for herself and producing her own work. You should get to know who she is and FPM, as always, is more than pleased to help.

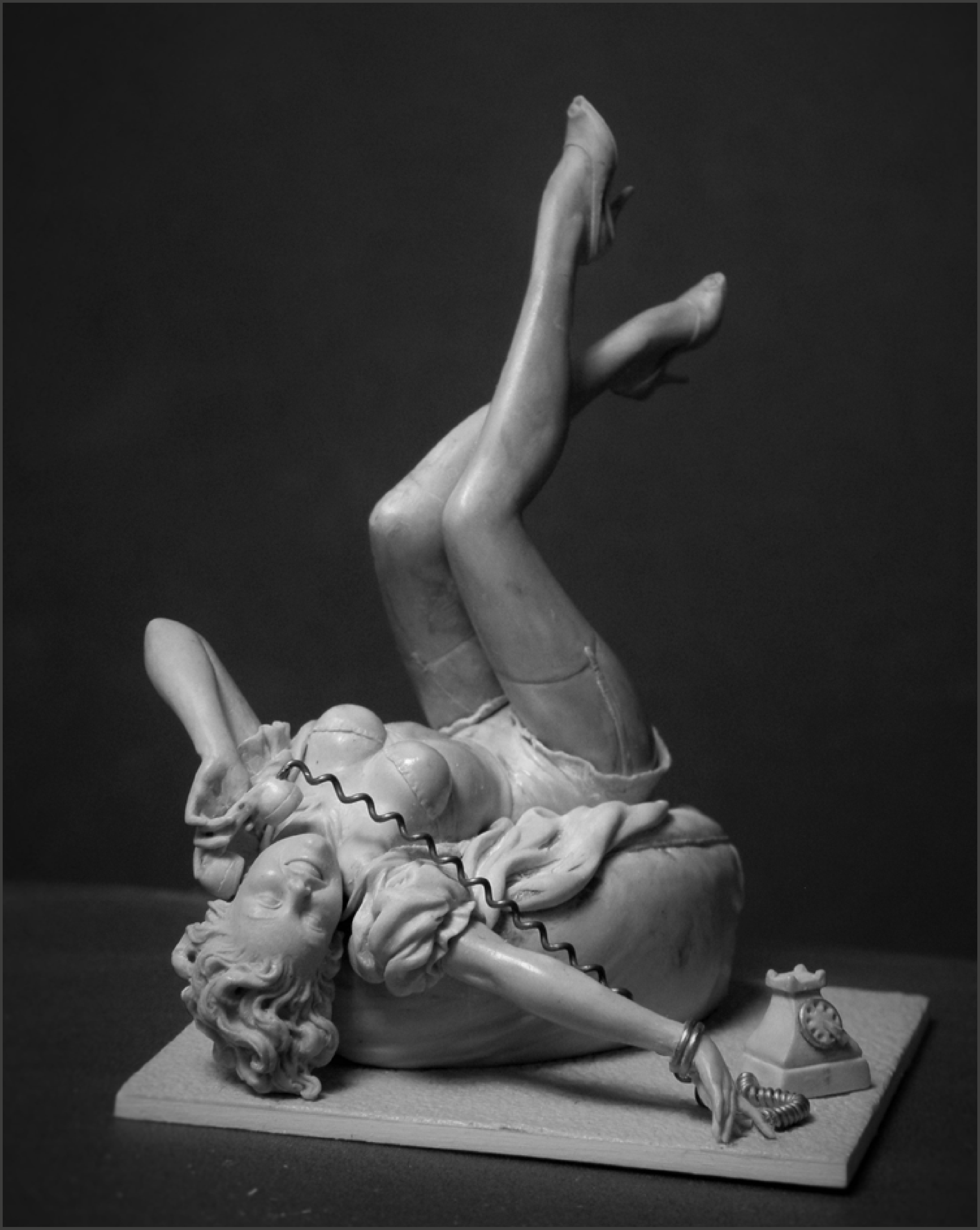
Hi Nelya, welcome to FPM. Please can you provide a brief biography and explain to our readers what you do for a living.

Hello everyone! After a long period of creating models quietly, I have the great pleasure to introduce myself, thanks to FPM. I am an artist with diverse abilities, but I love sculpting. I have worked as a sculptress in wood carving, antique restoration and as a crafts instructor. Currently, I'm completely focused on miniatures.

Where did your journey begin? Do you have a formal art education? How did you go on to make it your profession?

My official studies started in 1989 when I began my degree studying as a ceramic designer in Mirgorod State College of Industrial Art (Mirgorod, the Ukraine) and I finished it in 1993. The same year I entered the Kharkiv State Academy of Design and Fine Arts (Kharkiv, Ukraine) in the department of architectural and monumental sculpture. I finished in 1998. So I'm officially a professional sculptress.

In 2000, I moved to Spain. Here in Spain the cultural richness and expressive freedom helped me a lot in my artistic evolution. I'm continuing to study every moment; I'm interested in illustration, painting and 3D. Since 2001 I have worked as a restorer of antiques and wood carvings. In 2005, I decided to look for new work through the advertisements in a local newspaper. I found an announcement from a certain company called "Andrea Miniatures". I had no idea what the job involved. At this point, I had never before seen miniatures! I made a figure as a proof for them and they felt it was good. At first they gave me some simple commissions for a collection called "Tex" (commissioned for an Italian magazine). After that, I have created additional figures for the "Asterix" collection. This was followed up with other 54mm figures for various collections like Star Wars, etc. I then started the Pin-Up Collection in 85mm and A Wonderful World 54mm series. With creating the miniatures, I was also learning along the way. Each new figure was a new challenge. I needed this job for survival, so I have worked very hard to achieve the best I could. This was my way for learning to model the miniatures.



You have produced lots of wonderful pieces for Andrea Miniatures including some of the most iconic sculpts and many artists will have seen your work without realising the origin. How did you find working with them, did it help you develop as an artist?

I have yet to organize photos and get copies of all the figures which I've created for 'Andrea Miniatures'. Through the past 10 years I had to produce at least one figure per month. It was like a crazy race. Hahaha! It was fortunate that I had used Sculpey to create the first 25 figures for the Tex collection. I found it difficult for me to start modelling using Milliput; it is the material I was required to work for this company. I worked from home. Making miniatures is a fairly complicated job and it's very important to be in a proper environment as it allowed me to adapt better to this genre.

At first the technical guidance of the company was important and helped me to better understand the miniatures. Over time, the company's interventions in my process of work only caused me problems. I think Andrea Miniatures began to recognize me as very rebellious and non-compliant. (hahaha).

Doing my job well and committing to 100% customer satisfaction is very important for me.

I learned a lot during this employment. We learn with each step of what we create.

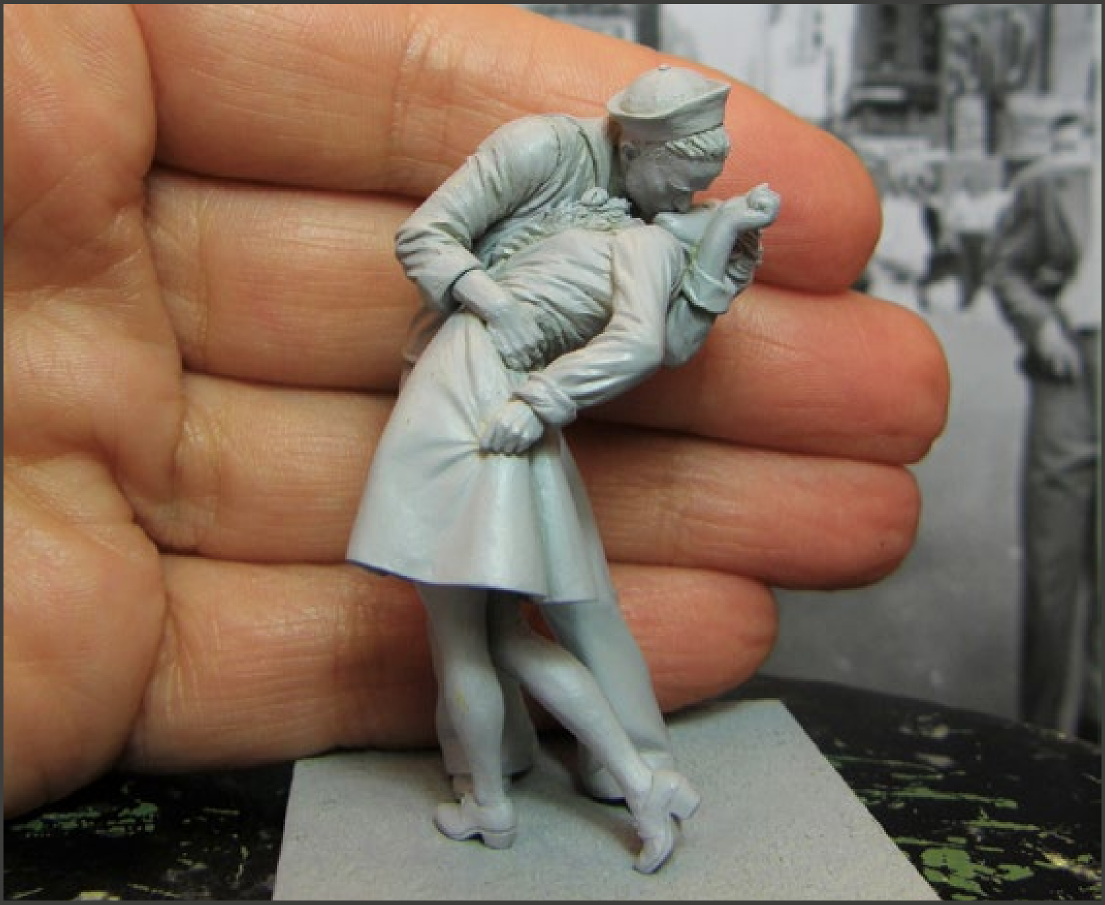
As an artist, I am constantly evolving and it is work that brings continuous updates and renovation. I think certainly a good miniature figure is entirely the product of the sculptor and how he can see, interpret and execute the sculpting of the figure.

Were you given artistic freedom as a freelance or did you sculpt to order?

I always had artistic freedom. Doing commissions has certain conditions of course; you have to comply with the customers' expectations. Working with Andrea Miniatures, the only condition was that the figures had to look like the illustration. Apparently I met this demand well.

Working with illustrations for the Pin-Up Collection was very enjoyable because the composition, the aesthetic and completion of the drawing was very good, in the case of the painter Gil Elvgren.

Working with sketches requires more work, but also more freedom of interpretation for the sculptor and sometimes even changing the details to improve the appearance of the final figure.



I notice that when you prepare for a project you undertake a lot of research. Is this diligent approach something you learned working for Andrea or is this process your own way of working?

Preparing a lot of material and doing investigative study before undertaking the creative process is my personal way to work. Before I start creating I have to study an illustration, idea, or sketch and then look at some illustrations with similar poses or a person who can pose for me. I demanded the company provide me models to pose so I could take pictures; eventually they agreed and started to prepare this material. To help provide a clear picture any help is appreciated, but to complete a puzzle and solve all the complexities of what is needed to portray the vision is in the hands of the sculptor.

OK, so you have your subject, your research is complete; tell us what you do next—sketches, computer renders or test models?

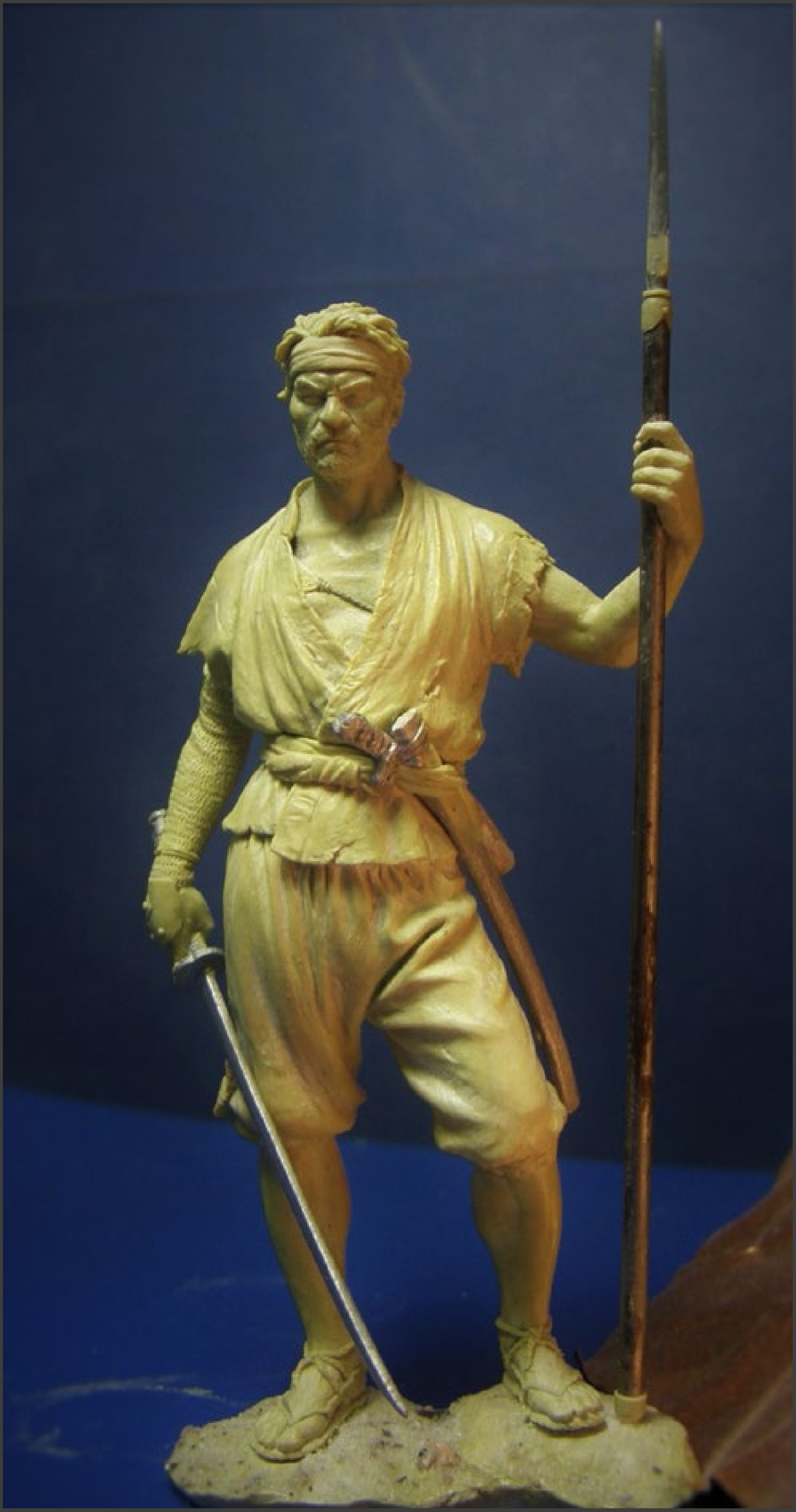
The sketches often I don't do. Sometimes I quickly sketch to help me understand the general movement. I visualize the figure in my head. It is difficult to explain, but before undertaking the sculpting I have to meditate the process of creating the figure in my imagination. I already have highly automated process of modelling miniatures. Before I start to prepare the skeleton of the figure, I have to do a computer render of the figure at the appropriate scale.

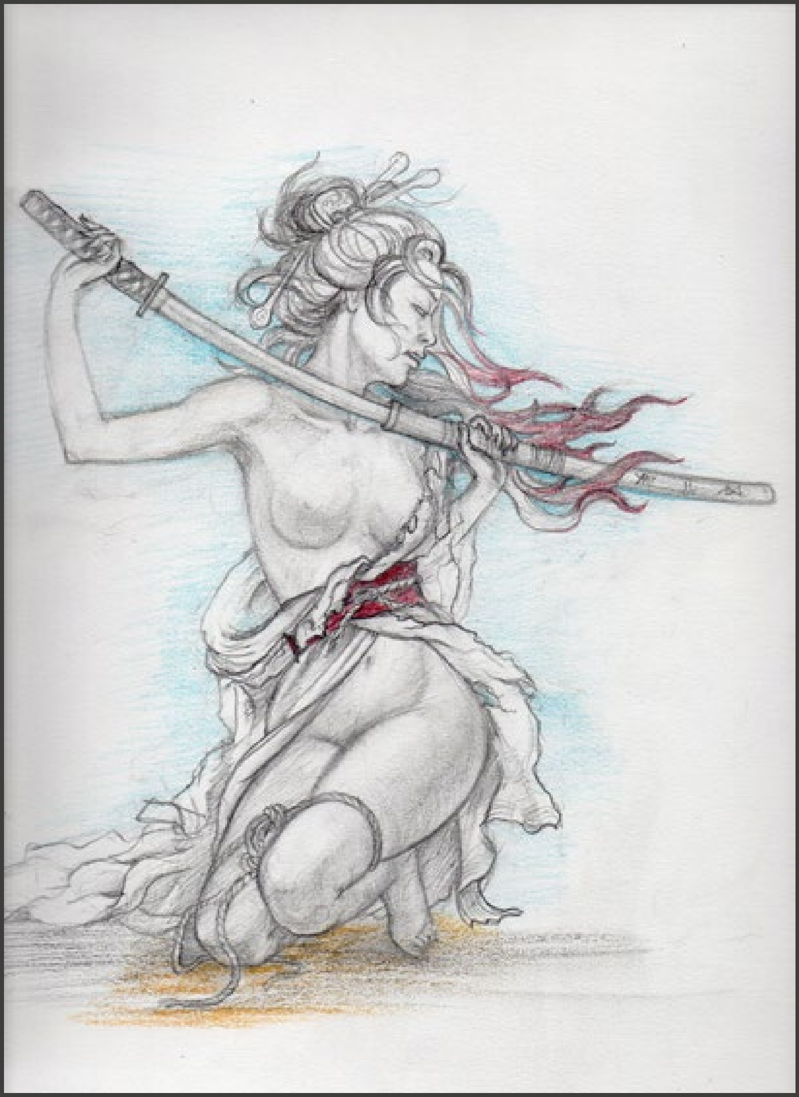
Do you set yourself a certain amount of time to work on a single project? Anyone familiar with your work will recognise instantly your attention to detail. When are you happy calling projects complete?

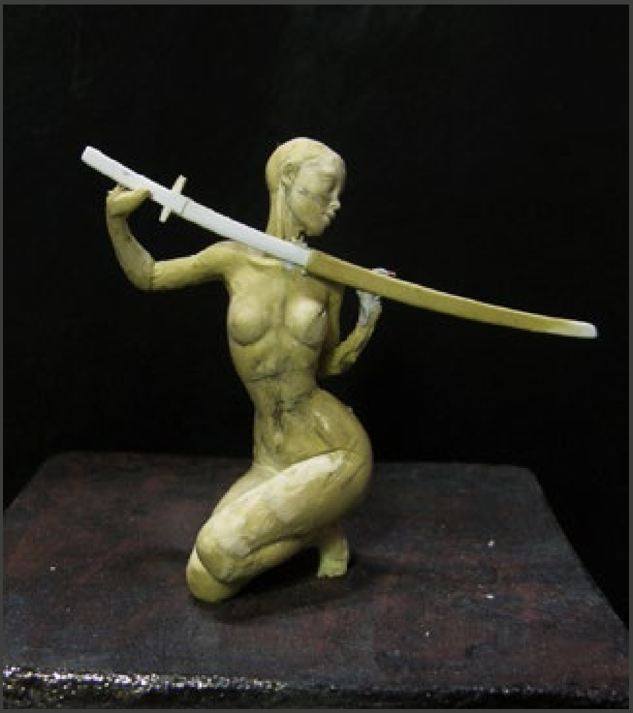
I had to model one miniature as commission work per month. It was my decision and I needed to earn a living. Currently, I am not restricted with the same intensity I felt from the commission works. Now I like to dedicate more time to my projects.

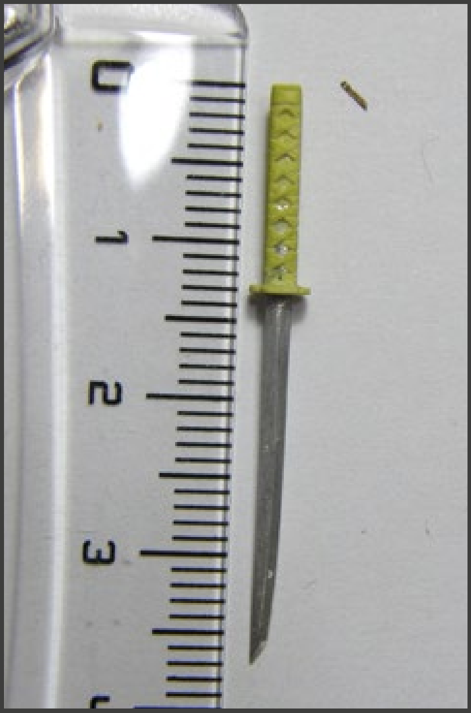
My special dedication to detail is just an attempt to be faithful to the image. I pay attention to the details and try to copy the subjective reality.

I think the most important thing is finding the right proportions and knowing how to make a harmonized representation of all the details. To make good details on a specific miniature I have to know how to organize the process and every step required, to draw, to compare, to measure, to criticize, to investigate, to memorize or even sometimes forget myself and allow myself to be lost in the creative process.









What materials do you prefer to work with and what properties do you look for? Do you have any unusual sculpting tools you have designed yourself?

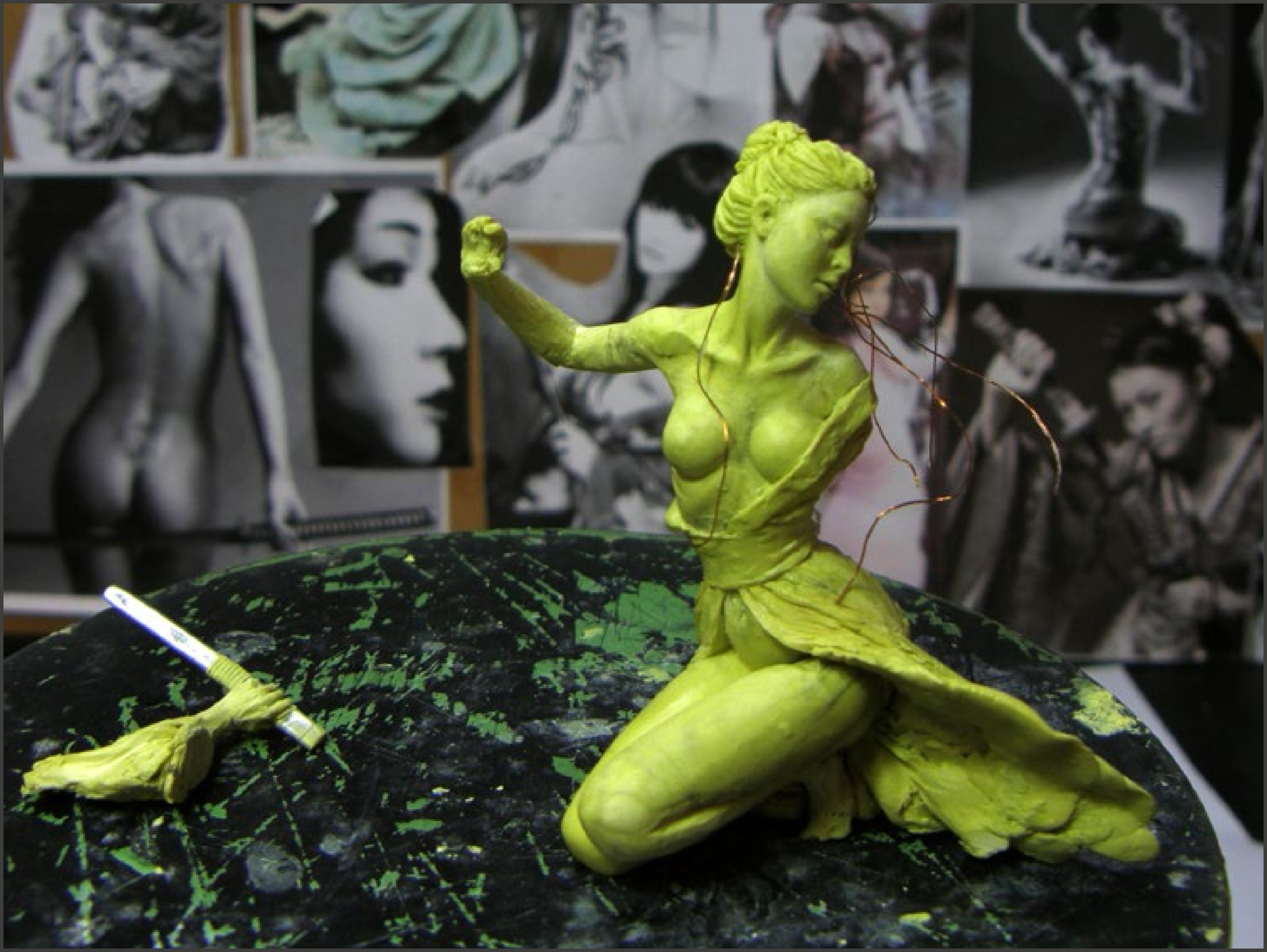
My way of working doesn't have many mysteries. Depending on the style and the completion of the figure, I have to find different solutions and I can use different materials: clay, Sculpey, Milliput. To model the miniatures, I prefer to use Milliput. I also have started a bust with a mixture of Fimo and Sculpey. I have no secrets and I use the typical tools for sculpting. My only trick is the persistence and the commitment to improve.

I would like to talk about your recent work. You are now producing work and selling it through your own website. I have to say I was a fan of your talents before this, but when I first saw Dayu's Dreams it left me feeling giddy! First of all, why have you decided to produce your own work?

Thank you very much! And I'm sorry for making you dizzy!

Sometimes it is hard to explain why I do exactly that. The idea of Jigoku has been something totally spontaneous and unplanned and I just got carried away.

I think it is natural that an artist seeks their own form of expression and free way to work.



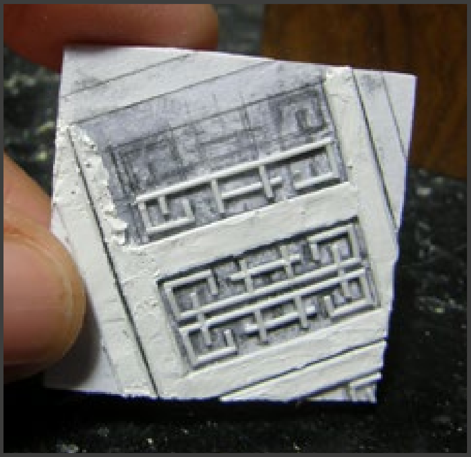
Please talk us through how Dayu's Dreams was realised. Where did you get the idea and how did you develop it?

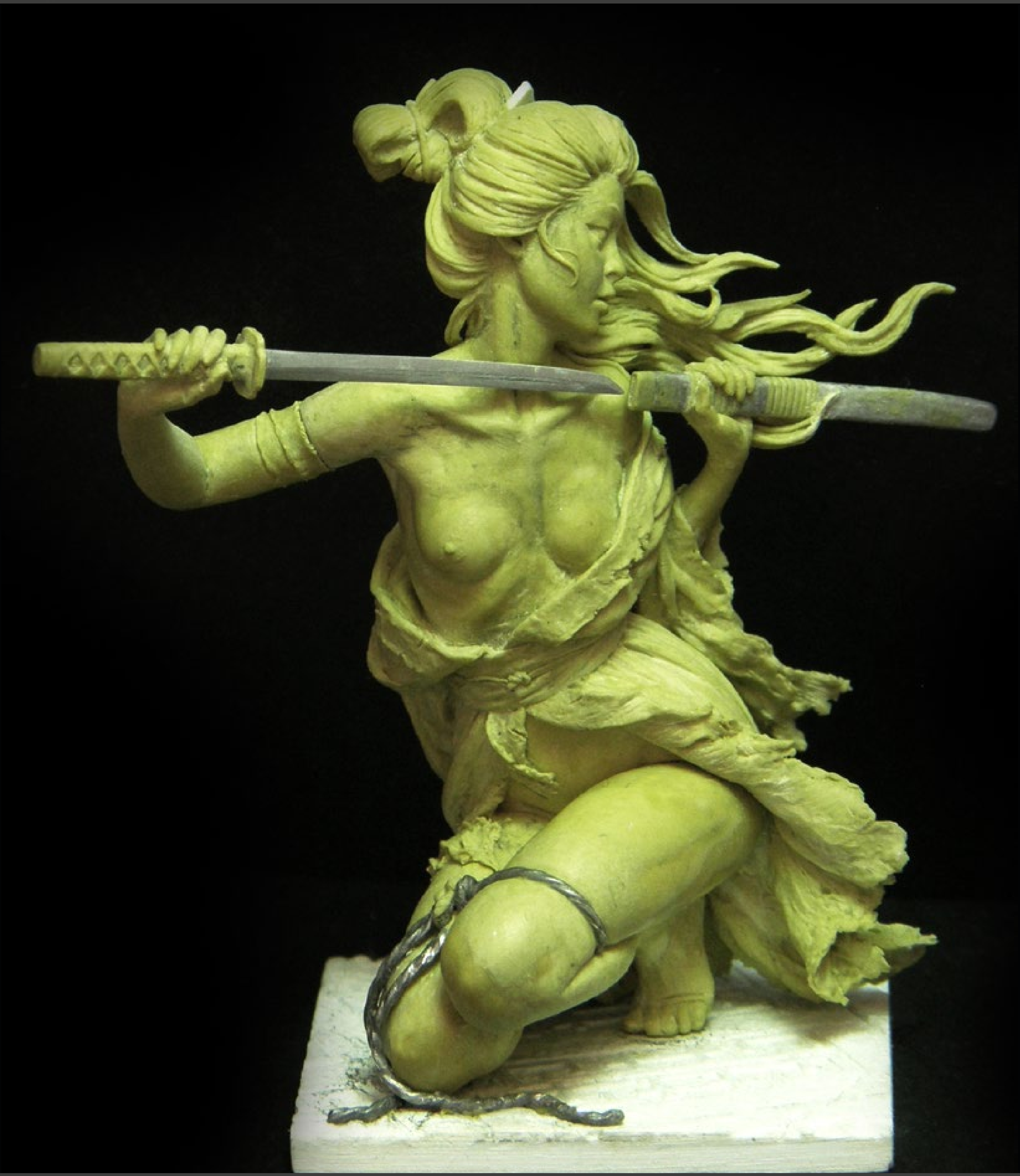
One day when I reviewing a collection of some pictures, I've seen a picture of a girl sitting back with hair and tunic moved by the wind. In this moment I was inspired and I made my own sketch where the geisha takes the katana. Then I worked out what I needed to complete the story of my character and I started to gather more information. I discovered the ceremony of Jigai (female suicide) and the story of Jigoku Dayu, a real life character with famous dreams of skeletons; it fit perfectly within my new story. It has been very exciting to complete!

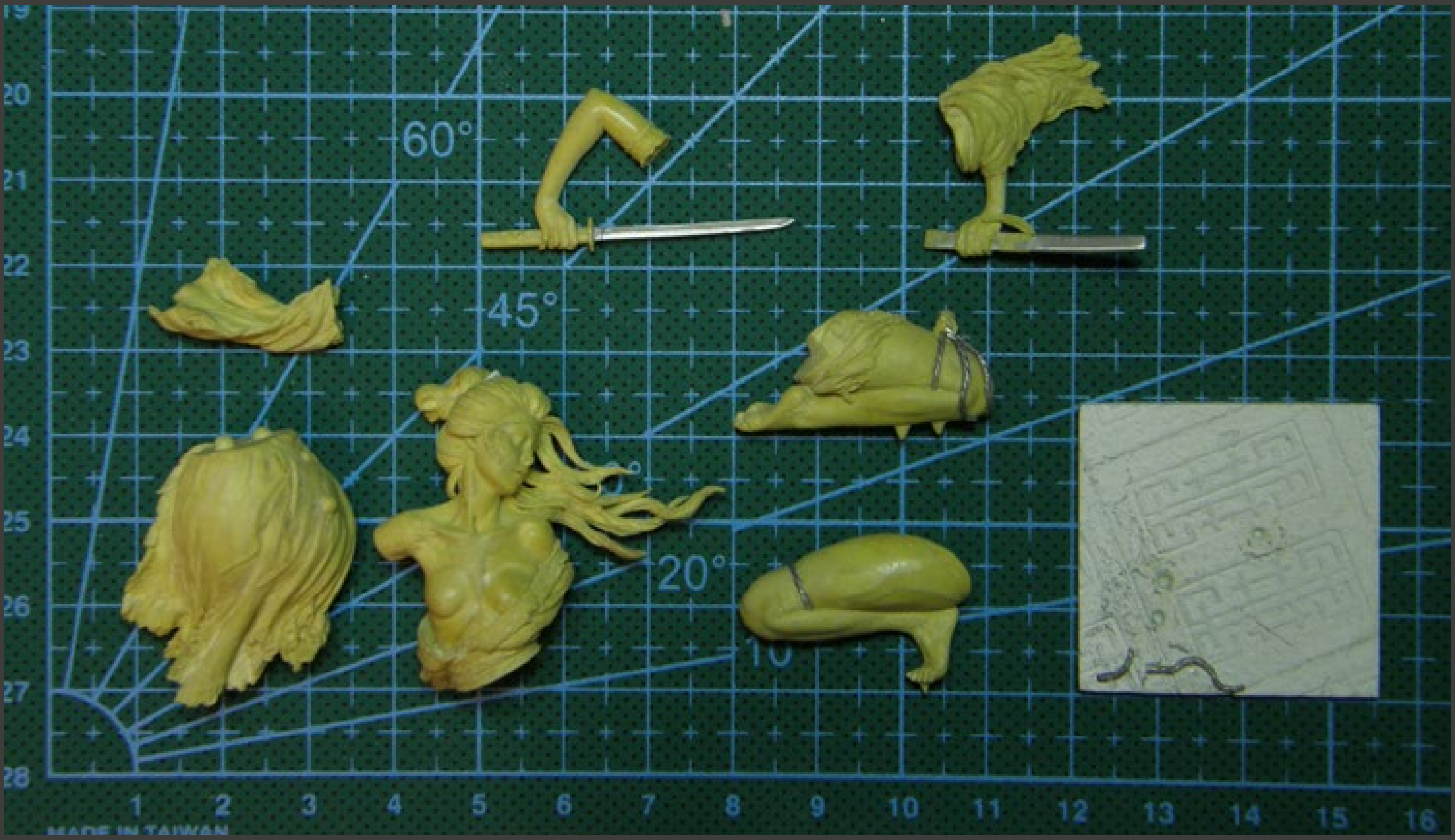
Your work is very good at capturing a story; do you retain a narrative when you conceptualize your works?

Well, to begin the illustration must inspire me and I have to find a way to interpret and to visualize the sculpting to completion before it convinces me.

I have to find an approach to the characters and try to feel their emotions, imagine the story what they live. I have to find something to inspire me.







Setting up your website to sell your own work is obviously quite a step. Do you feel that you have a lot to say through your work and now you have the freedom to say it?

Yes! Now I feel more freedom, but I have more responsibility as well. I'm free to express myself as an artist and I have total responsibility to provide my product to the customer. I like this combination. Through my own website I have the most direct contact with people who are interested in my work. And I have many things to say, to make and put forward...

I just started my first steps and my little experiences are not enough for understand the horizon of the road I have begun travelling. I do not want to rush with expectations. I will go on adjusting all my ideas with real possibilities; it will be interesting, of course! I just hope to continue enjoying this journey. I remain so grateful to everyone who trusts in me.

Do you have a genre that you prefer? A favourite subject matter that interests you?

I like all styles! In all types of genre I find something interesting. The female characters are what I do best. This will prevail in my work, but I also want to experiment with different characters, different styles and genres. So there is still much to discover.

I love different styles and I am grateful to be in a position to create complicated figures, too. At this moment I'm still exploring and have many ongoing projects.

Have you ever created a bust and is this something we might see in future?

I have created life-size busts previously. The portrait is one of the most important parts of a figure as well. In each figure I dedicate special attention to the facial expression. I always try to make sure that all details speak for themselves; everything has to transmit life and harmony.

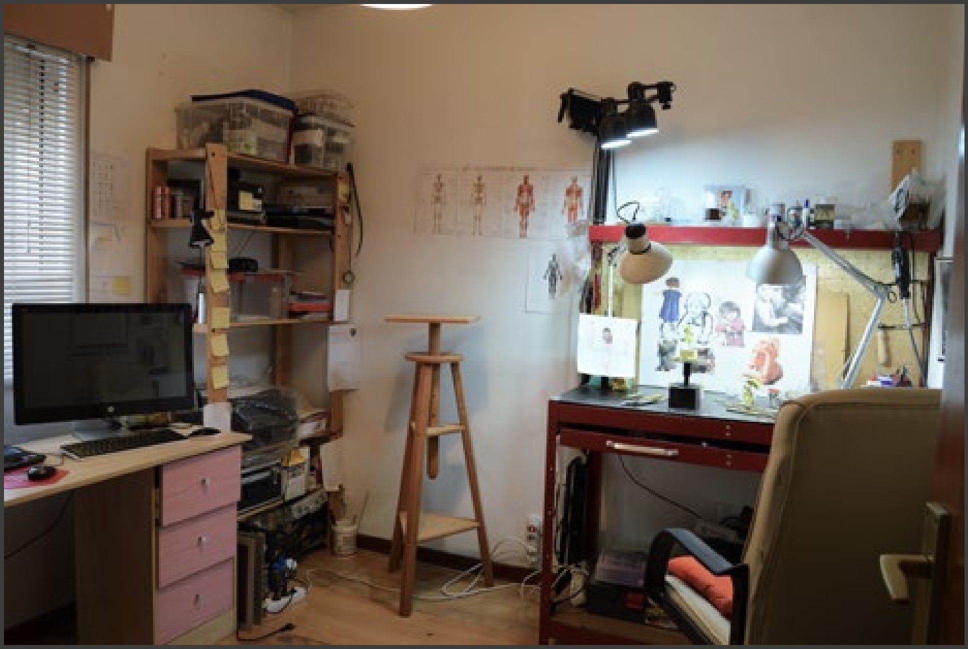
Currently, I have begun several busts in 1/9 and 1/10 scale. I love it and it is very exciting to work with the portraits.

Tell us about your workspace. You currently live in Spain; do you work from home or a studio space?

I have worked in different studios and workshops. Since my daughter was born, I prefer to work at home because I can take care of her, too. I have a room like my studio. Fortunately, working with the miniatures can be done in any corner.

Even when I am going on holiday, I always carry my tools and the lamp and model on any table.

At home, I am already thinking about expanding my studio!



If you had the time and resources, what do you think would be a dream project for you?

My teacher told me once: “To be a sculptor one must be very rich”.

It means that the work of a sculptor is never compensated 100% and it is work with a few job opportunities. Therefore, to develop as an artist one must have sufficient financial resources to confront the expenses without immediate benefits.

I am not from a rich family. I have always been very hard working and I never afraid of sacrificing to reach my goals. I have to organize myself well and be positive. Having the talent is not enough; you also have to know how to exploit it properly and stay active. Try to understand the inspirations that can be illusions and try to be well organised.

If I were a rich, I would like to have a big professional artistic studio with a space where I can model figures complete with a model (someone to pose). Drawing, sketching, sculpting and transitioning my works using different materials such as a ceramic, metal or others. Create my characters and make miniatures as well. It would be great to have one corner for photography.

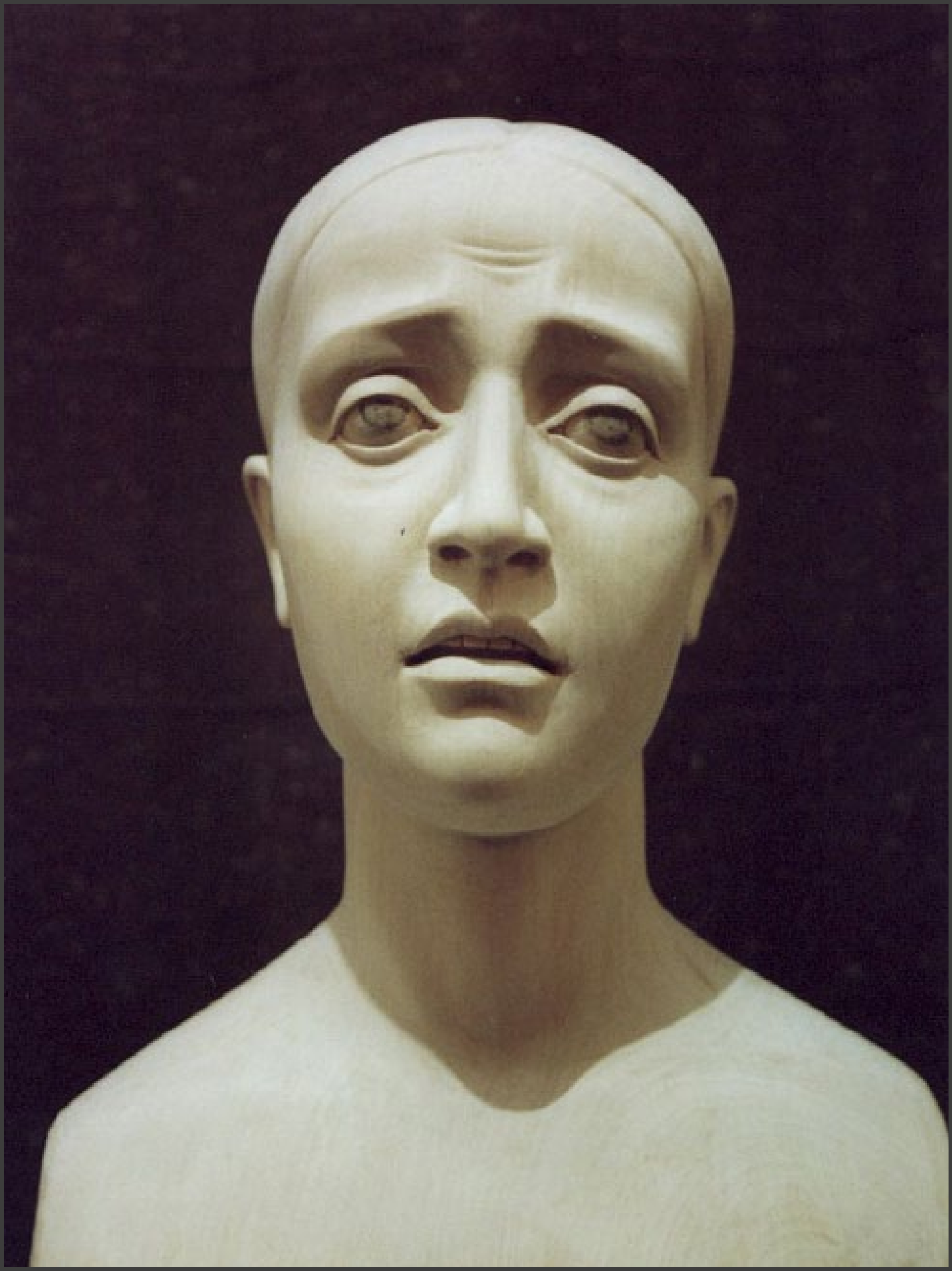
I also want to keep learning new technologies like 3D, ZBrush, Illustration, etc. I would also love to live in a village surrounded by the beautiful nature.

Please talk about your visions for the future and tell FPM readers what we might expect from you next.

Well, we are living in an ever changing present that is so difficult to negotiate; it makes it difficult to imagine what might happen in the future. I will continue creating my miniatures.

I have projects at different scales. I just started a 90mm. In the studio, there are also miniatures at 75mm 54mm scale. The busts are of 1/10 and 1/9 and I also want to make the figures at 40 mm scale. I started by considering single figures and now I want to create a series. I will continue to build my miniature world inspired by my ideals, my curiosities and inspirations. I have the hope that we can have more cooperation and less competition within the industry as well.

Our dialogue will continue. I see a very interesting fusion in the hobby of the miniatures and sculpting and it is wonderful to be a part of this world.



I think Nelya produced some truly wonderful work while sculpting for Andrea Miniatures and find it so exciting that she is now producing work for herself. Judging by her first release, I think we truly will see some exciting miniatures in future. You can follow Nelya on facebook or if you want to visit her webpage you can purchase Dayu's Dreams and keep an eye out for her next release.

www.nelyavitvitskart.com

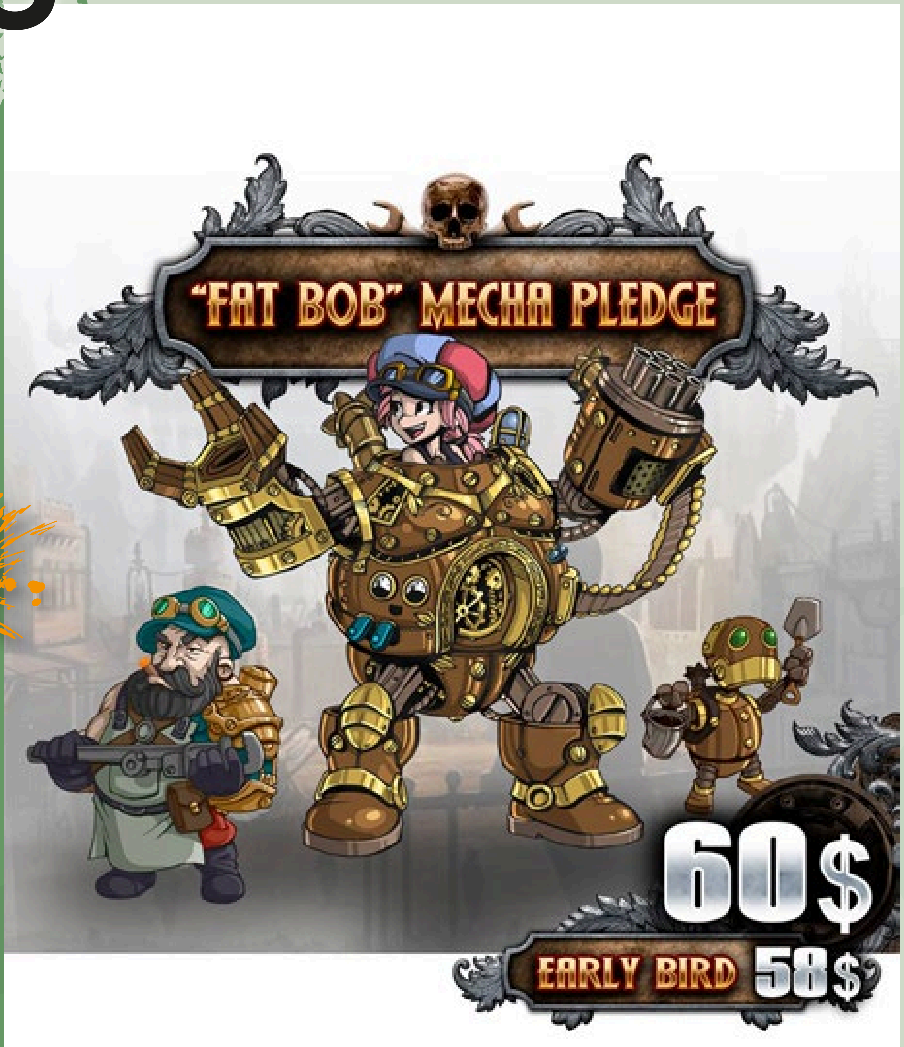
By Joe Ward

Details

Price:	$58.00 (KS price)
Size:	35mm
Material:	Resin

Available from

Scale75

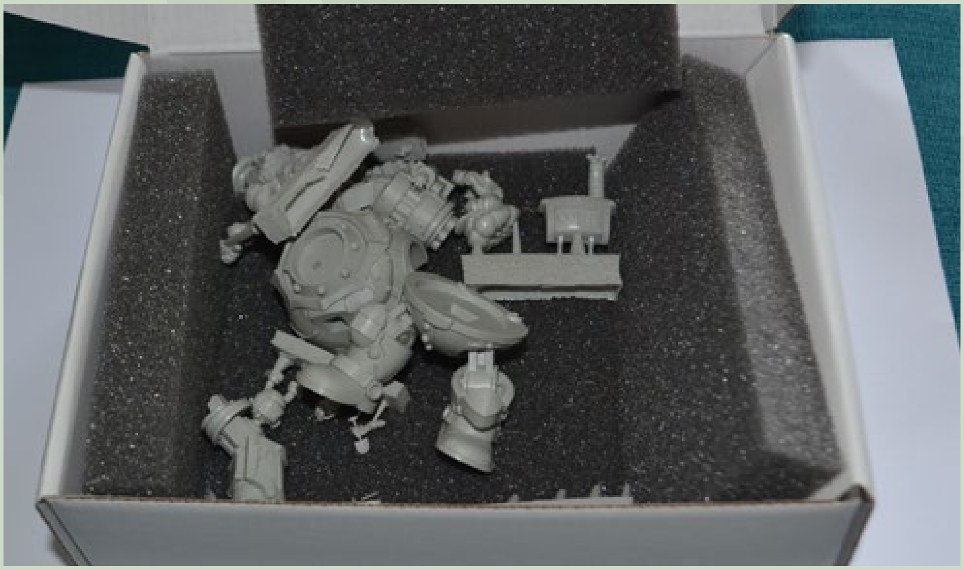


Scale75's Fat Bob Mecha Pledge

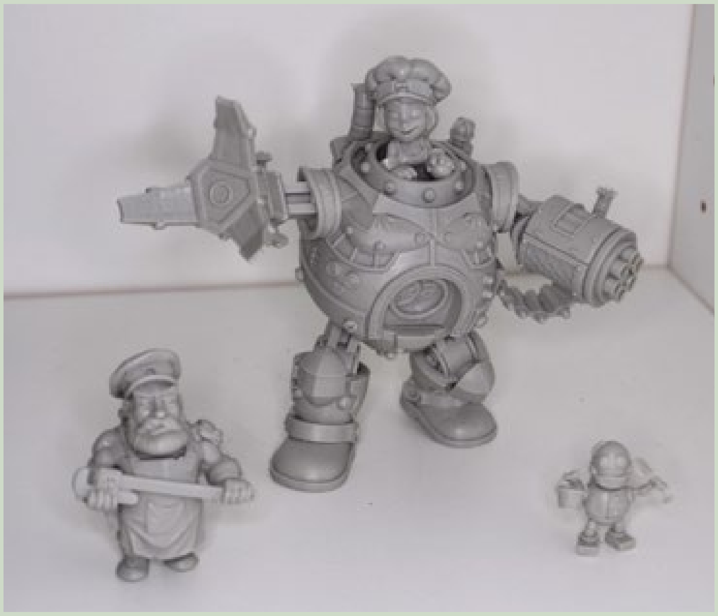
I'll start this by admitting I'm a massive fan of the Smog Rider series from Scale75. I've painted most of them and own all but a couple.

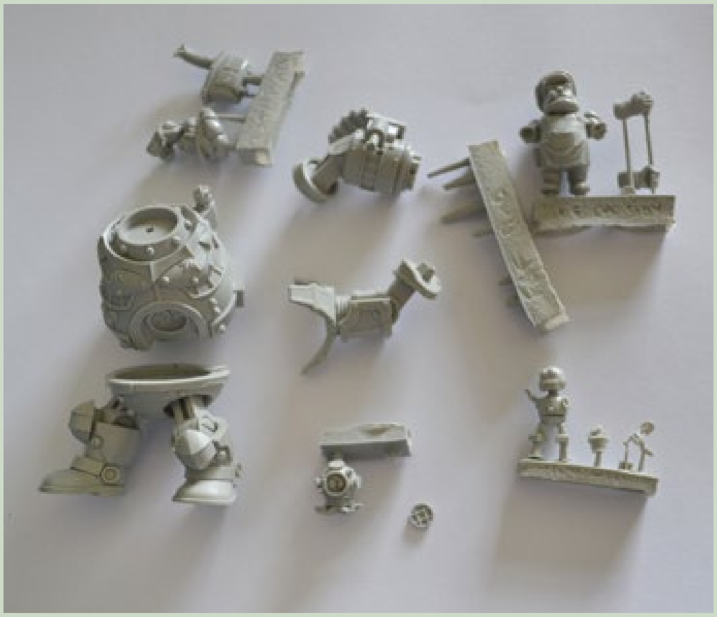
When the Kickstarter launched I was enthusiastic, but that quickly dwindled after it's re-launch and lack of actual models, with only 3D renders. That aside, I have been looking forward to receiving my pledge reward for a while. The models turned up in a box with the lovely artwork that accompanies the whole series.

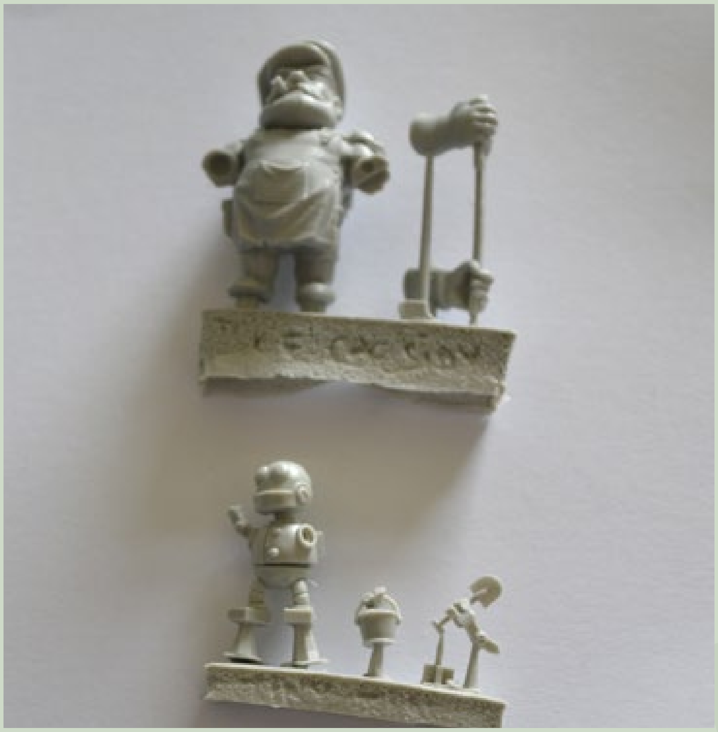
THE SMOG RIDERS
THE WAR ENSUES



The contents, however, left me surprised. No bagging of bits, no instructions and for something that was getting shipped overseas, virtually no protection. I've been incredibly lucky (and quite surprised) in that only a single part had come off of the resin blocks, though it was damaged. I'm not too bothered about this in my case though, as this was part of a Kickstarter bonus model and one I already own.





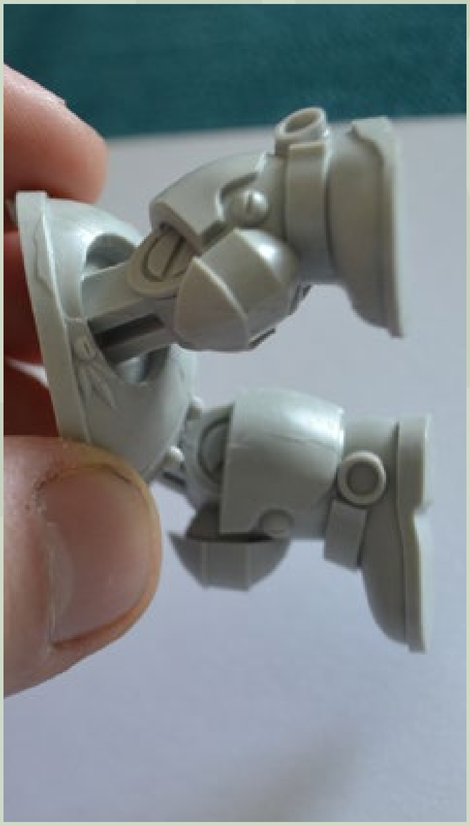


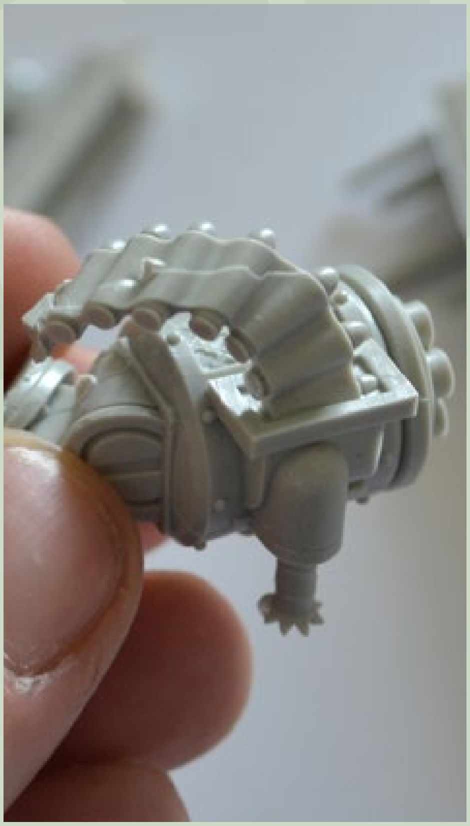
Packaging and Kickstarter woes aside, the sculpts and (most importantly for me) the character of the models is lovely. They are all crisp in the steampunk-chibi style that runs throughout the series. Everything except the main body of the mech came attached to the resin blocks.

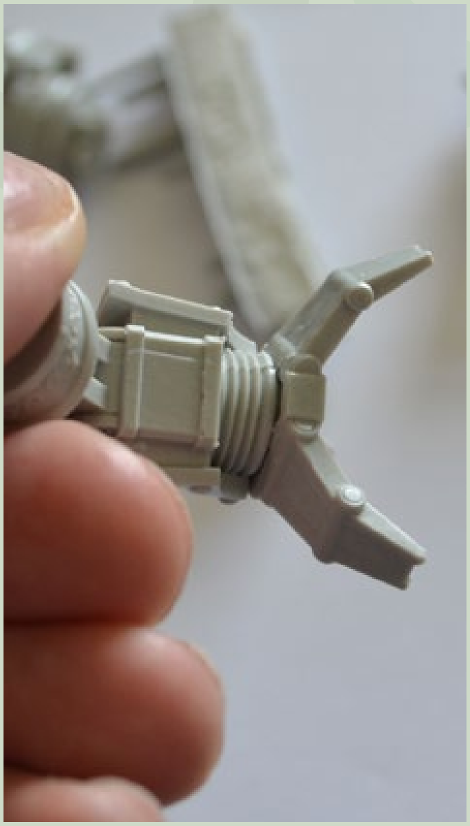
Of the 16 Smog Rider models I already own, I've had 1 casting issue that was resolved easily with Scale75 and I've had probably about 5 mould lines in total, over all of the models. This set, however, is rife with mould lines. Some, as on the legs of the mech, are going to be quite a simple clean-up job.

There are some that are going to be incredibly awkward to sort out, such as the folds of rubber on the claw-hand and the ammo-belt. I was really surprised to see mould lines at all, let alone ones as bad in such places, given my previous experiences with the series.

Other than that, the lack of instructions hasn't been an issue in this case. The small number of parts and good keying of joins mean things only fit one way, and fit well. Looking at the models themselves, they simply ooze character. There is the enthusiastic mech-driver, with her beaming smile; the gruff, surly mechanic and the helpful little bot. Mould lines and packaging issues aside, I cannot wait to get stuck into painting these.







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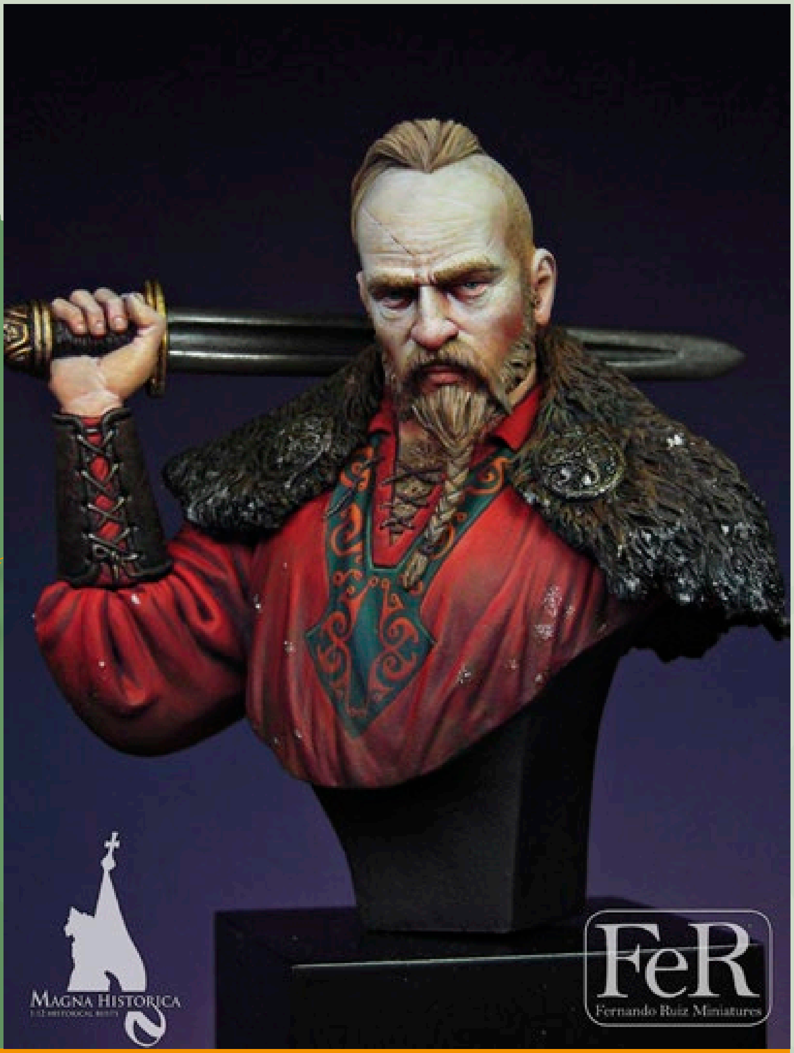
By Luke Wilson

Details

Price:	£35.50/€45/$51
Scale:	1/12th
Material:	Resin

Available from

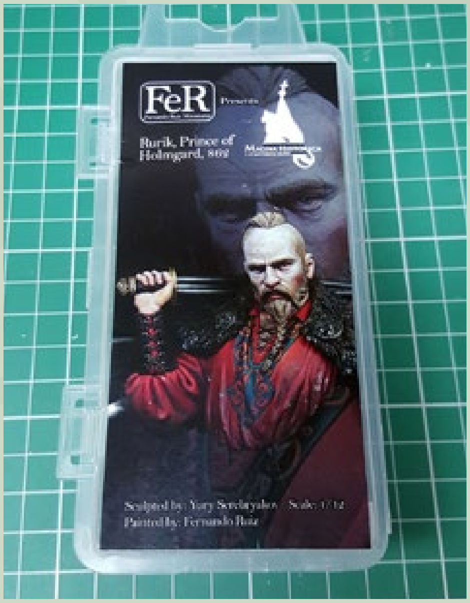
FeR Miniatures



FeR Miniatures' Rurik, Prince of Holmgard, 862

Prince Rurik was a legendary Varangian chieftain who gained control of Ladoga in 862. He then built the Holmgard settlement near Novgorod and founded the Rurik Dynasty, which ruled Kievan Rus. He then went on to rule the grand duchy of Moscow. He ruled up until his death in 879.

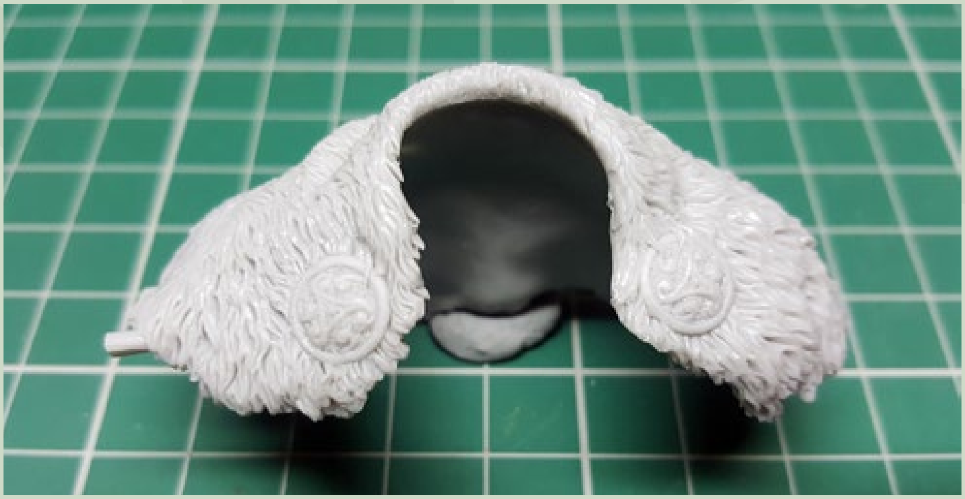
Let's start with the packaging. We always like to know how our minis are going to get to us in one piece and Fernando Ruiz Miniatures has made sure of this, by nestling Rurik in a nice sturdy plastic case. On the front is a beautifully painted example of Rurik himself, along with the company logo and which range he is from. In smaller writing at the bottom of the picture, it also tells you that he was sculpted by Yury Serebryakov and painted by none other than Fernando Ruiz. I will add there isn't much chance of this coming open on the way to you, as it is quite hard to get into once you get it. This is a plus point though; as I said, there is no chance of it coming open.

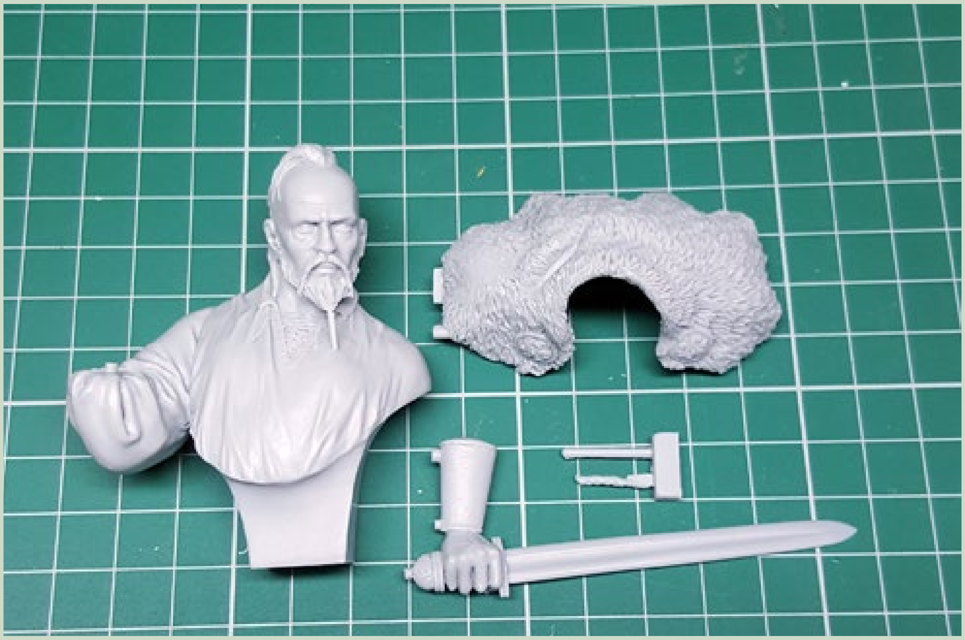

FeR
Presents
Rurik, Prince of Holmgard, 862
Sculpted by: Yury Serebryakov Scale: 1/12
Painted by: Fernando Ruiz

On opening him, you will find he comes in 4 pieces. There is no chance that you will get these mixed up when assembling, as it is pretty straight forward. You get the main body, a bear skin cape, his sword arm and the braid of his beard as separate pieces.

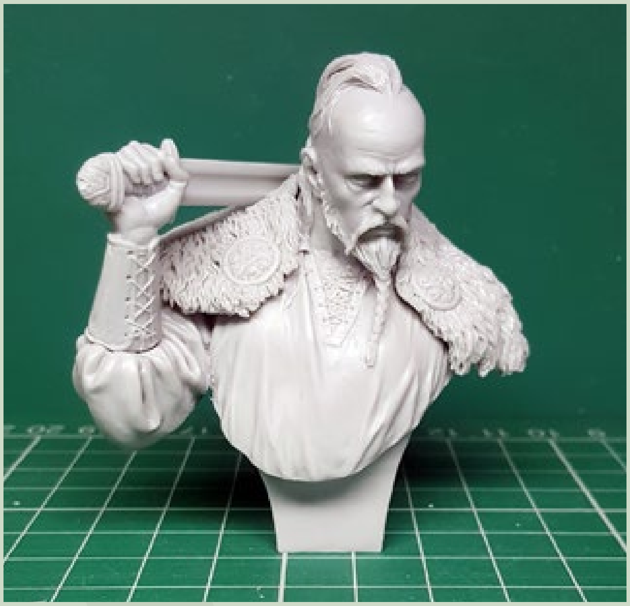
This is the bulk of the miniature and on closer inspection, you can see he has no mold lines and very little cleaning is needed. The only bit for me was the small gate in his beard so you can put the braid in place. His face in gaunt and aged, showing signs of battle and that rule has taken its toll. His hairstyle is of the time. His body is blended seamlessly into its plinth, reminding me of bust sculptures I saw in museums growing up as a child.

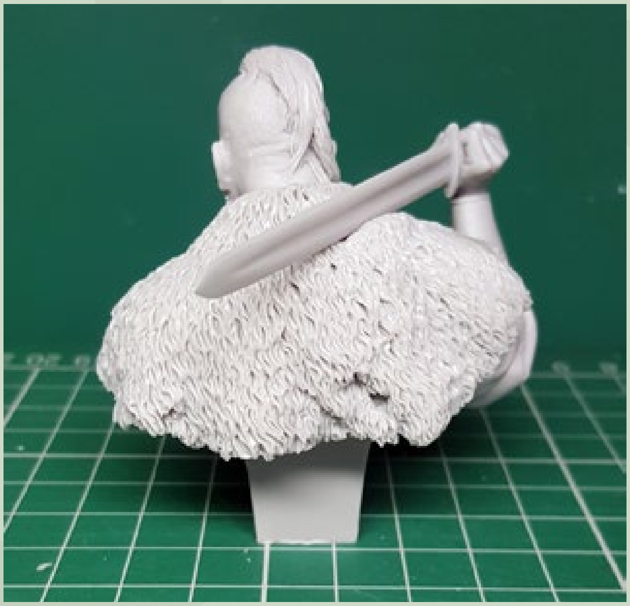
The bear skin cape fits snugly over the shoulders of Rurik and has two nicely detailed metal studs to break up the fur and is a nice touch. There is also a crease sculpted into the fur over his right shoulder where the blade of the sword sits nicely into. There are a couple of small gates, but removing these won't damage any of that wonderful detail. His forearm fits perfectly on the dowel that is part of the main body coming from the arm.





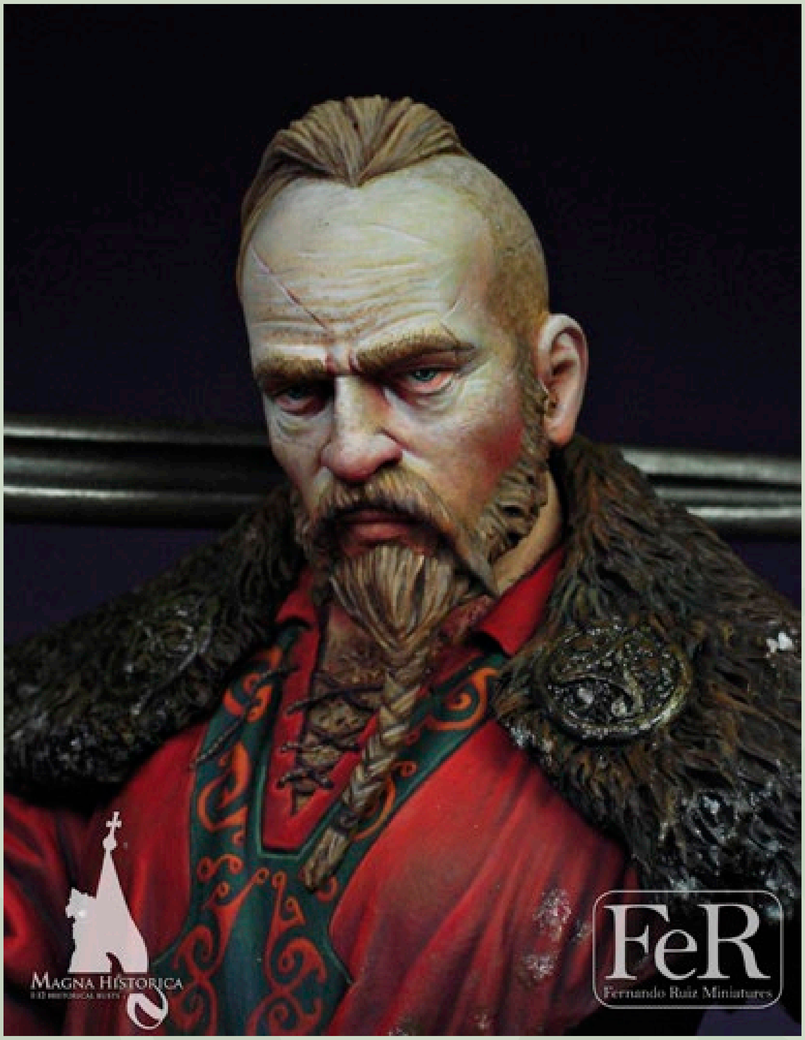
As you can see, I have done my usual dry fit with Blu Tac and everything fits together nicely. There seems to be only a minor amount of filling needed around the base of the arm joint, but you could even get away with not doing it if you so choose; it fits that well.





This is a strong release from Fernando Ruiz Miniatures for from their Magna Historica range. It is a lovely, clean sculpt and one that is recommended for both the avid historical collector and the newbie to this genre alike.

Finally, I couldn't go without showing you Fernando's own version.



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Firestorm Games is an Independant Wargames Retailer in Cardiff, South Wales. As well as this webstore, we have our own bricks and mortar store, a short walk from Cardiff City Centre.

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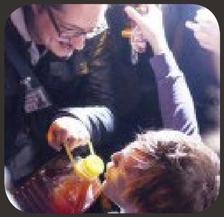
PUTTY & PAINT

Pirate of the Carribean

by Roman "Light_one" Gruba



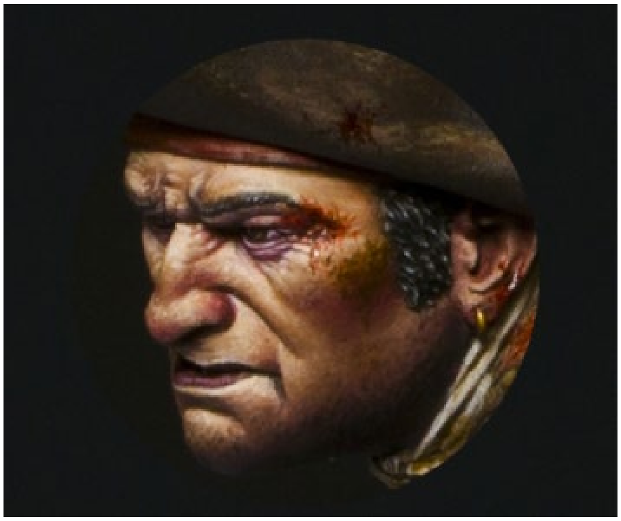
PLUS

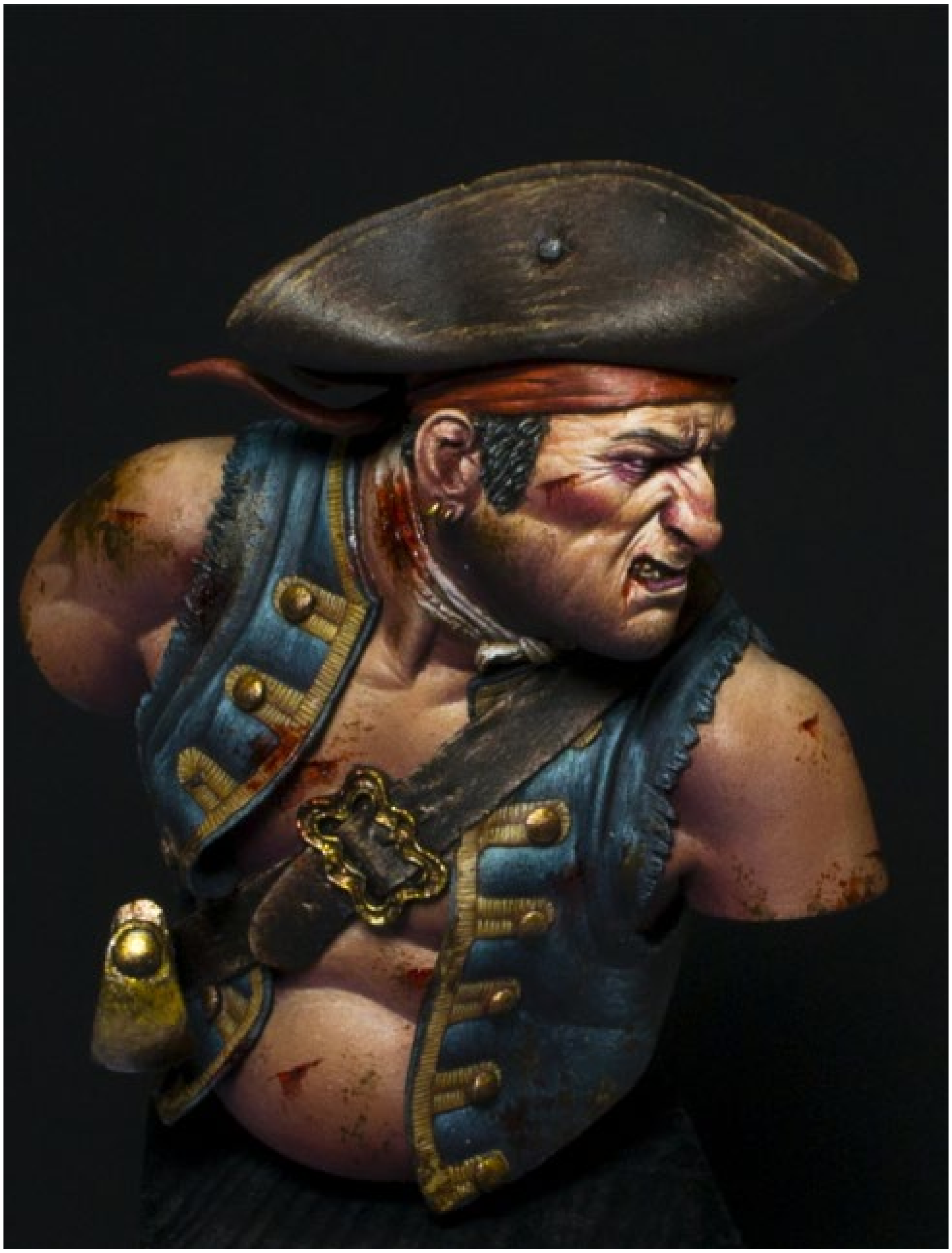
Website

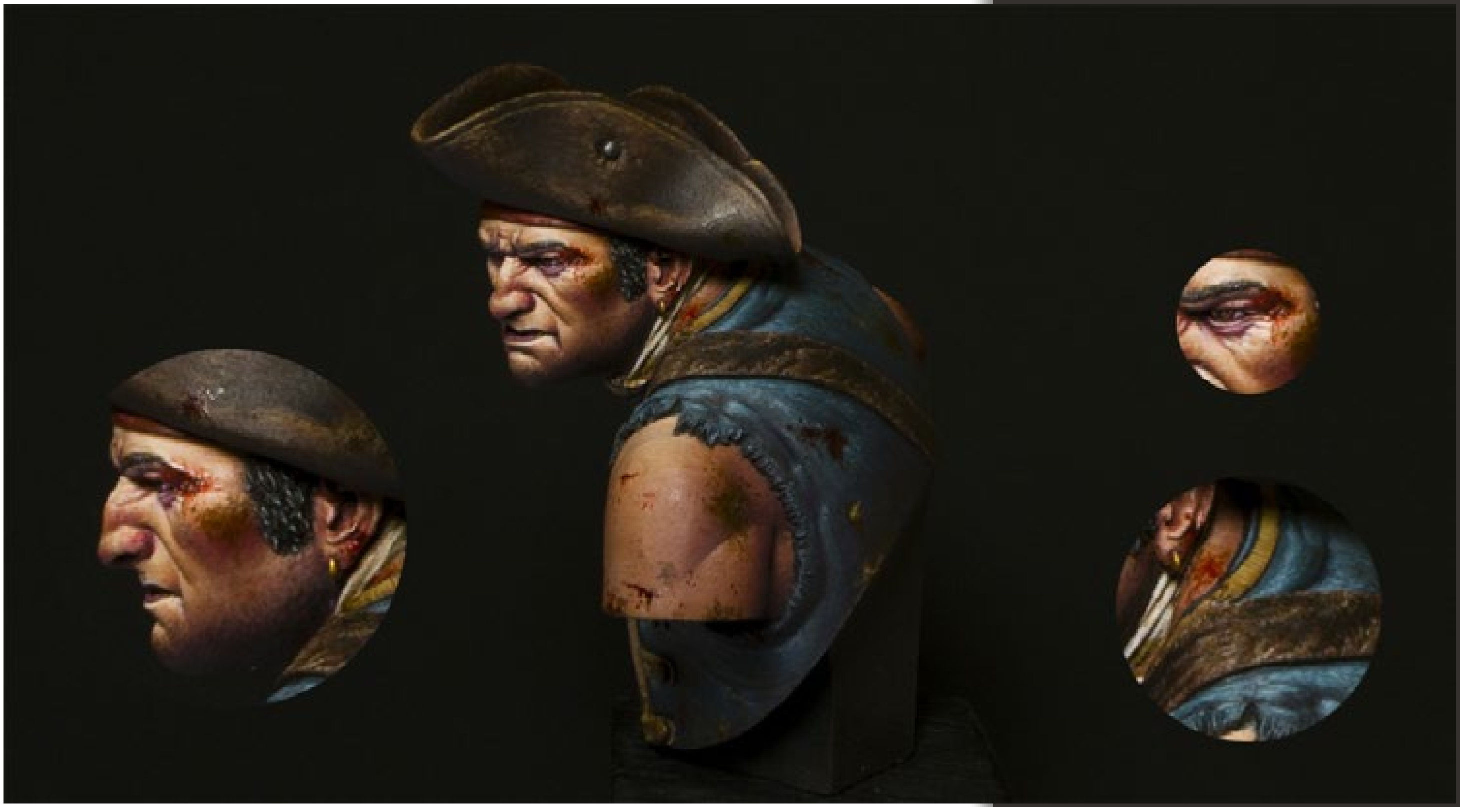
This is a great bust from H&V miniatures.

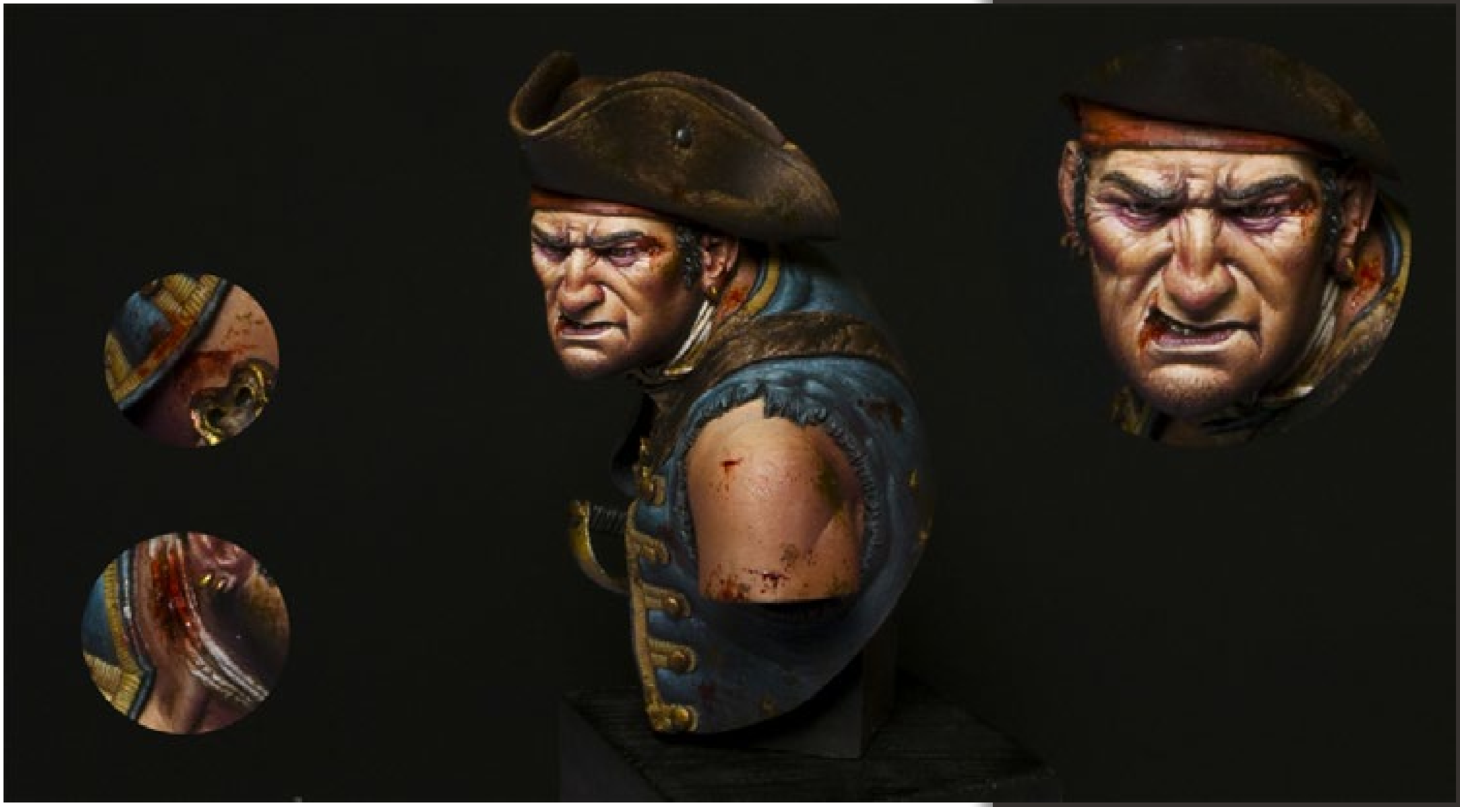
A pirate on a tropical island in search for a treasure of a dead captain. Running through tropical rainforest, evading traps and smashing his foes, that's what I wanted to show in this character.

Hope you like it! ☺









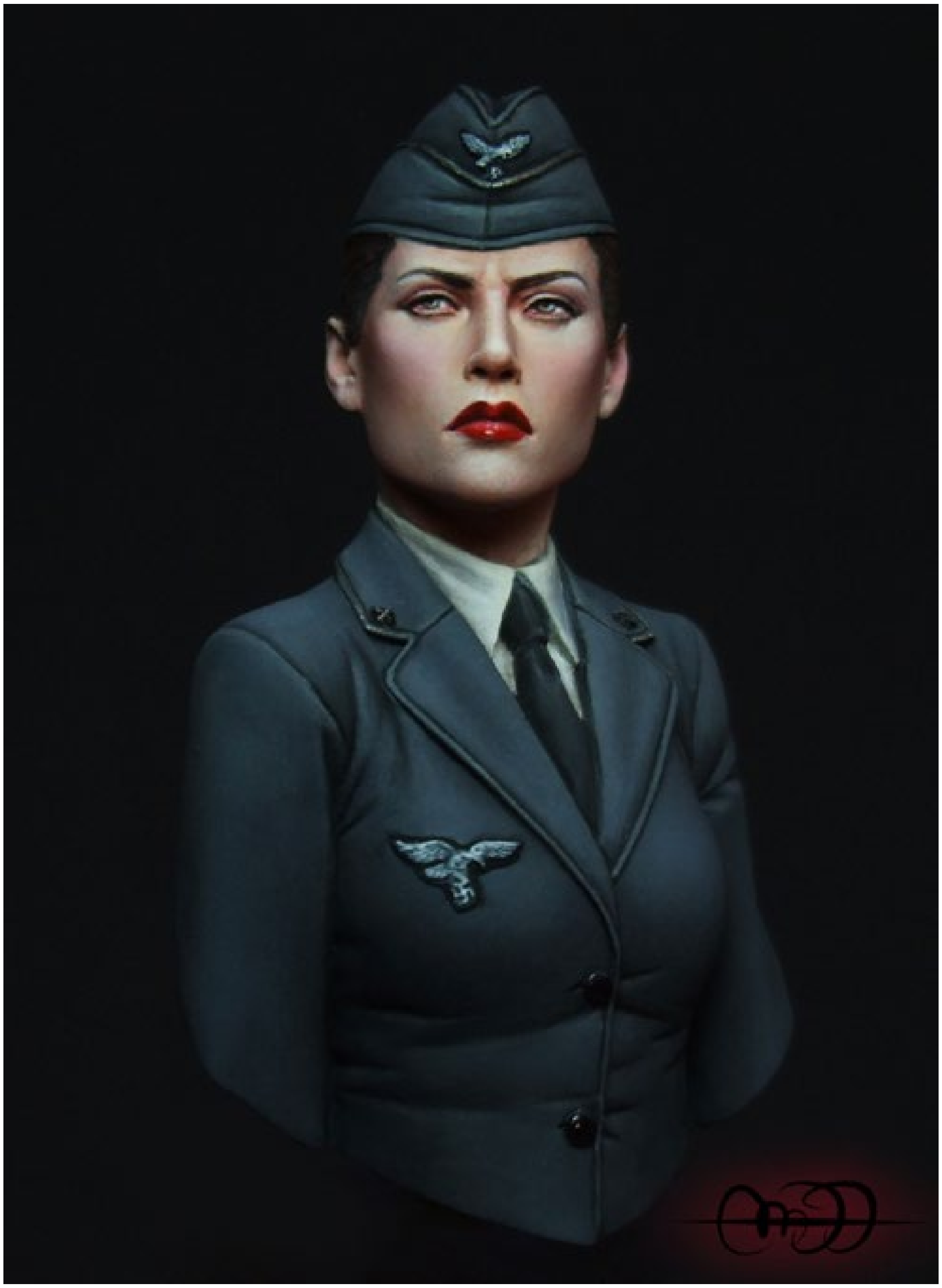
La Résistance

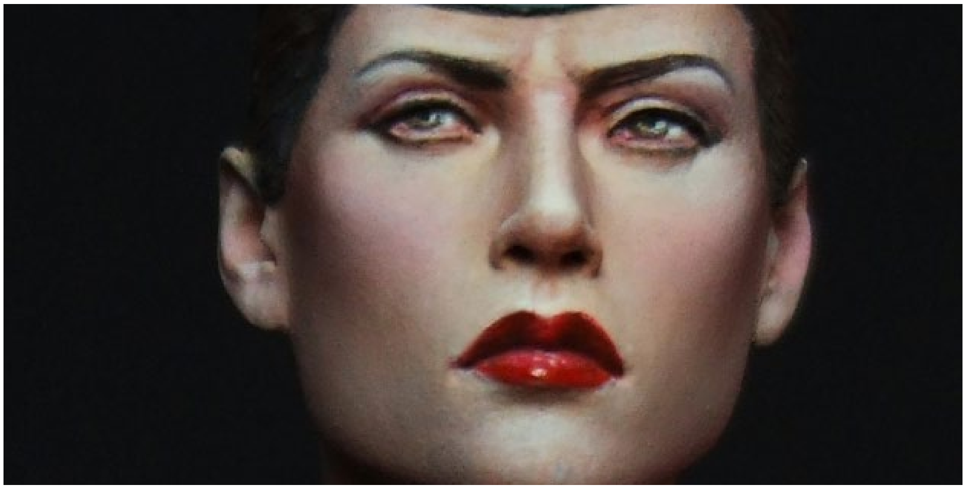
by Pepa Saavedra

Website

Boxart for Pedro Fernández Works, about 1/14 scale bust (+/-) 62 mm real size.

You can read the story about this character here. I think this will help you to understand why the name of this bust is 'La Résistence' and why she is wearing German uniform.





El Exodo

by Daniel Lopez- Bustos (FeRRaMiS)

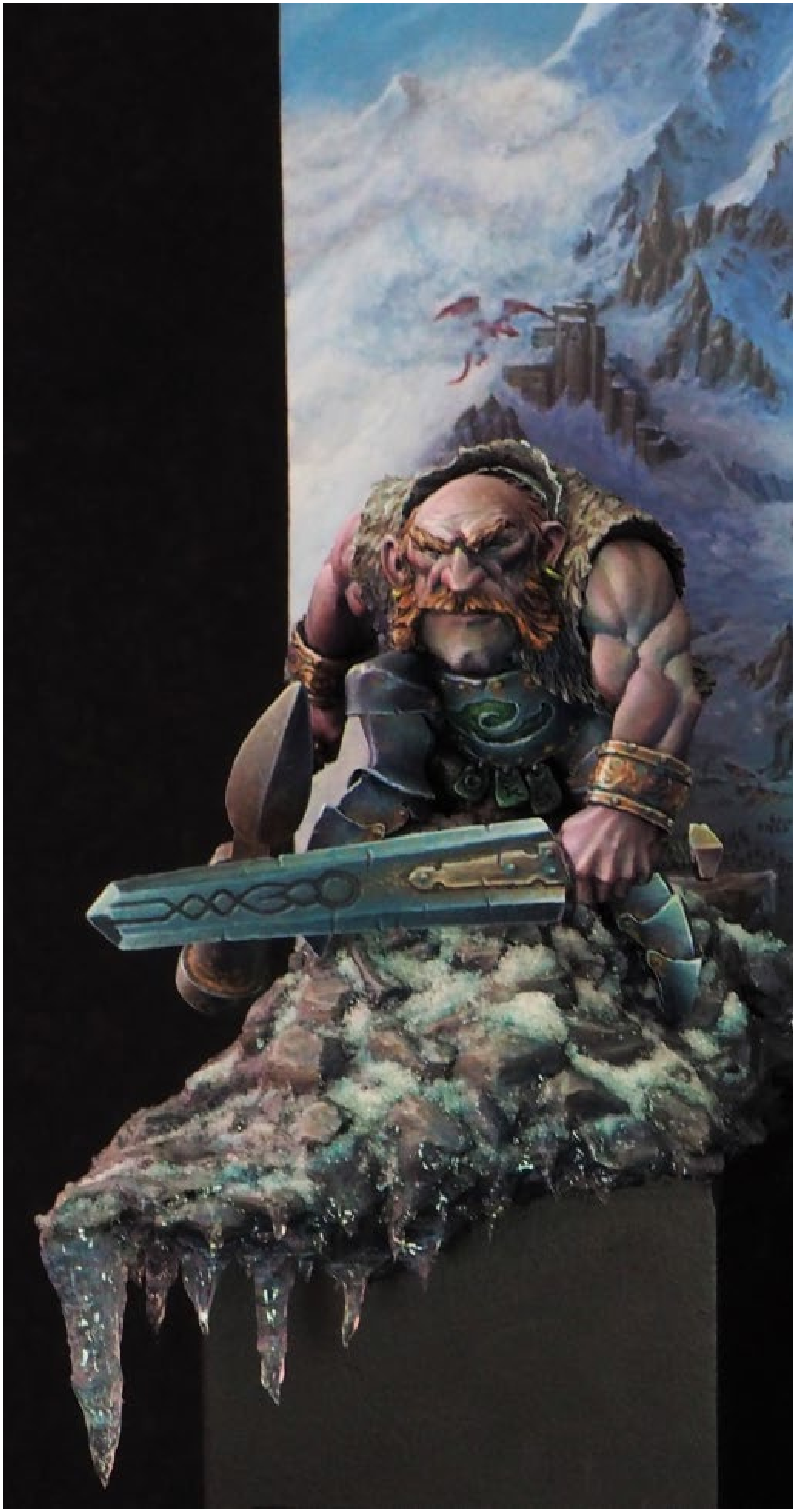
PLUS

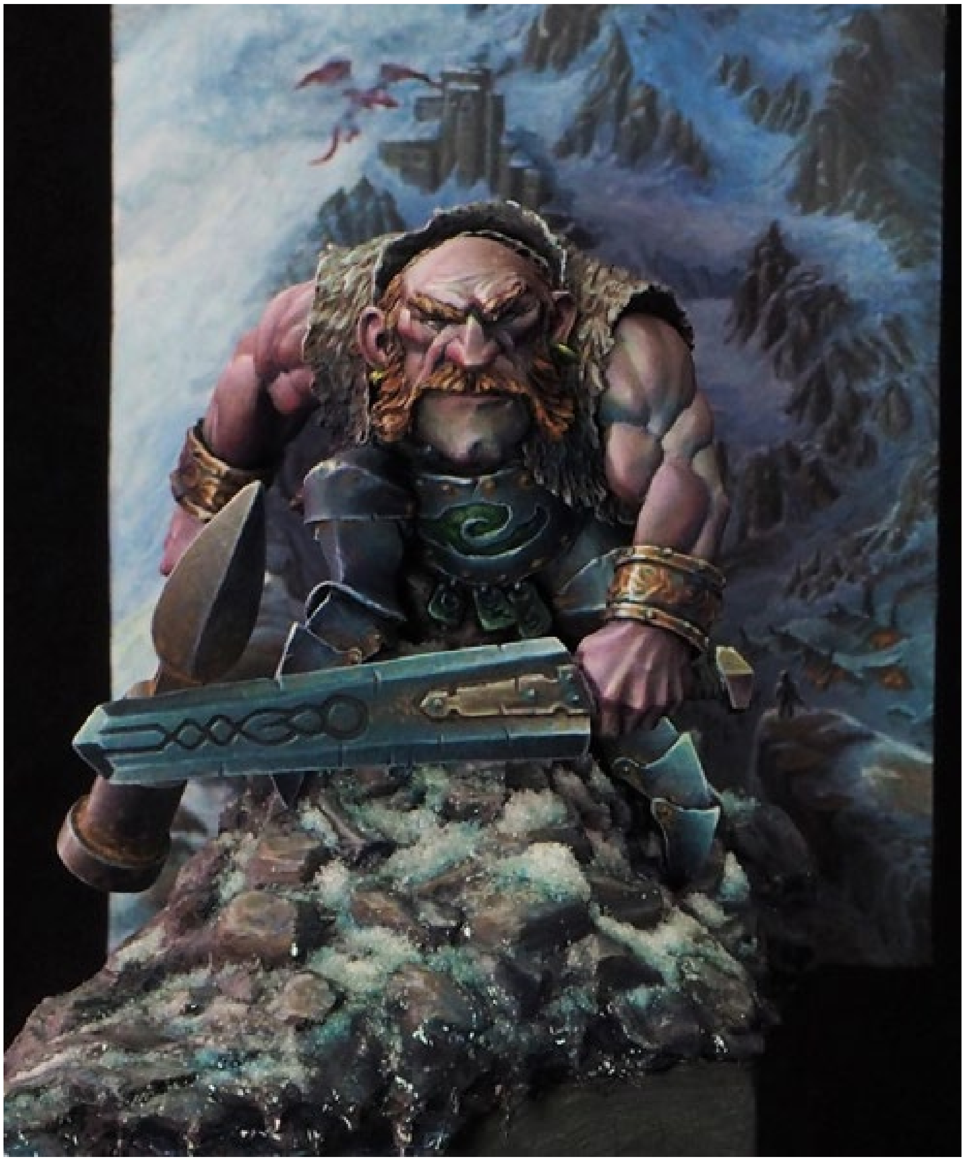
Another dwarf ! Another awesome Latorre´s sculpture.

Thank you very much to all who have helped me with their tips; of which there were quite a few.

This figure was been awarded GOLD in Fantasy Master painting category at Leganes 2015.

I hope you like it.

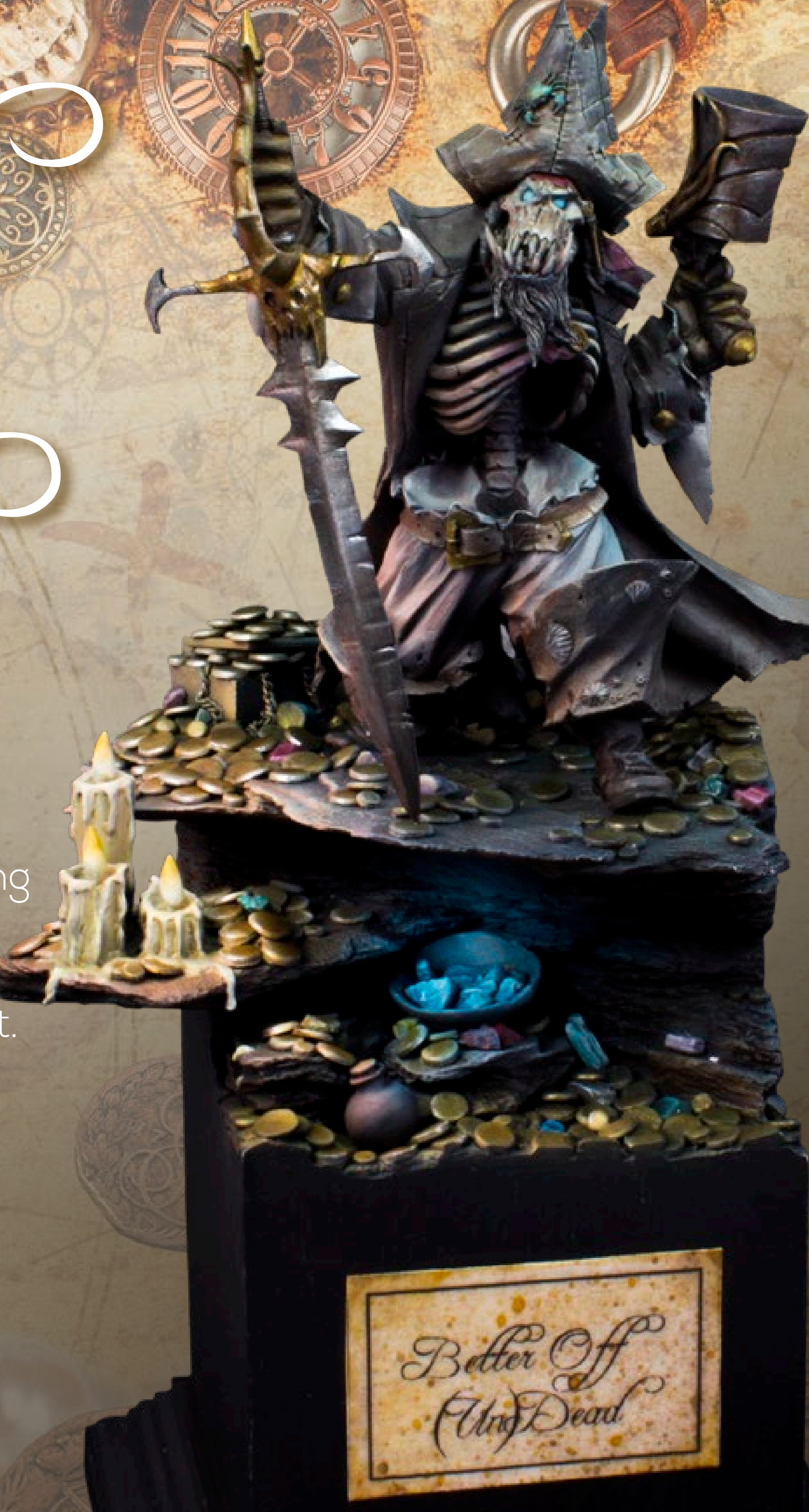




by Marta Ślusarska

Dead Man's Chest

I built this base for an online competition a while ago. There was only two weeks to build and paint a miniature, so looking at it from the perspective of time, I can honestly say I took on a way too ambitious project. No wonder it didn't get me anywhere in this competition. I still feel like I need to finish this project properly before I can show it to the public.



Planning

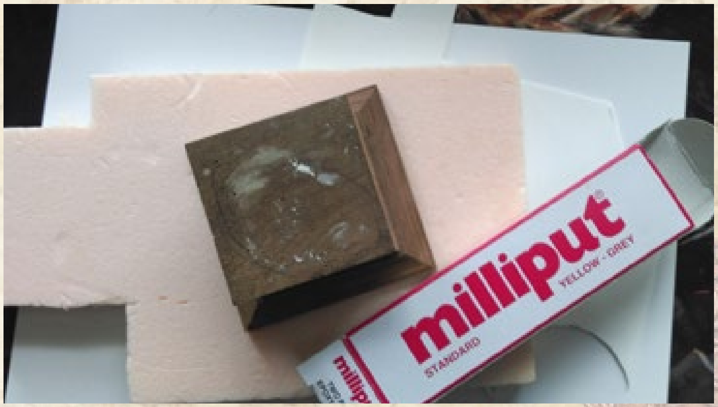
The theme of the competition was 'Better off (Un)dead', so I thought that an undead pirate skeleton, standing on a huge pile of treasure would fit the subject perfectly. I still do to be fair; I am not sure what the judges thought about it, though.

When I had the general idea in mind, I did some soul (and internet) searching, and came up with some reference pictures and a more defined idea. I wanted the whole treasure to look really impressive, almost like he could swim in it, like that old duck dude from the Disney cartoon. However, at the same time I wanted to keep the base fairly small, so I needed to go up and create few layers of the base.

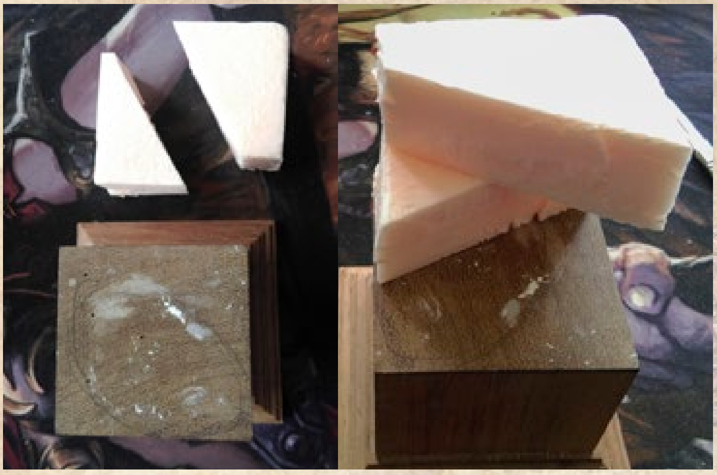
I tried to make some sketches, but my draw-fu is almost non-existent, so it really looks too bad to show in public... I know, I should practice drawing (well...learn how to do that in the first place), but who has the time for this?

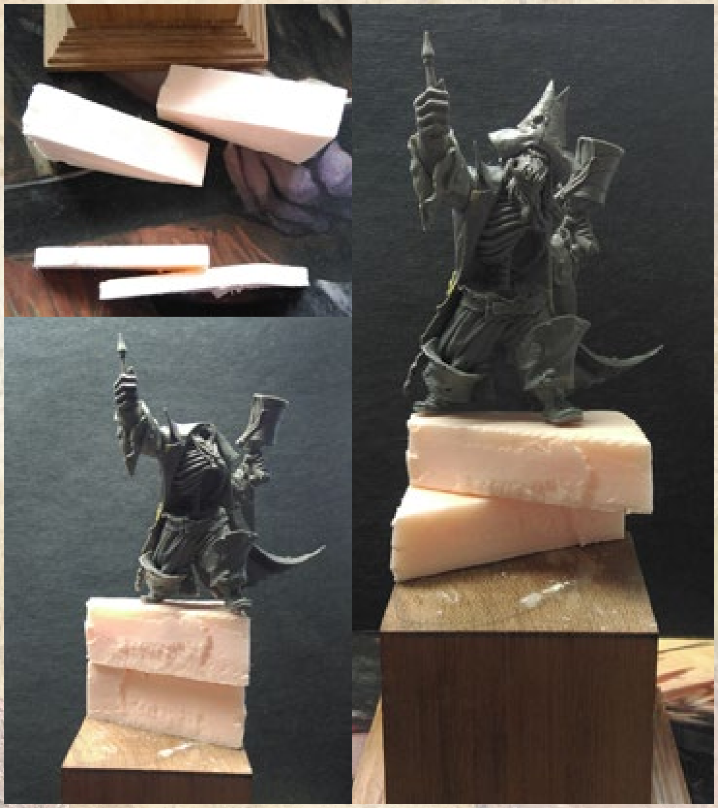
Building

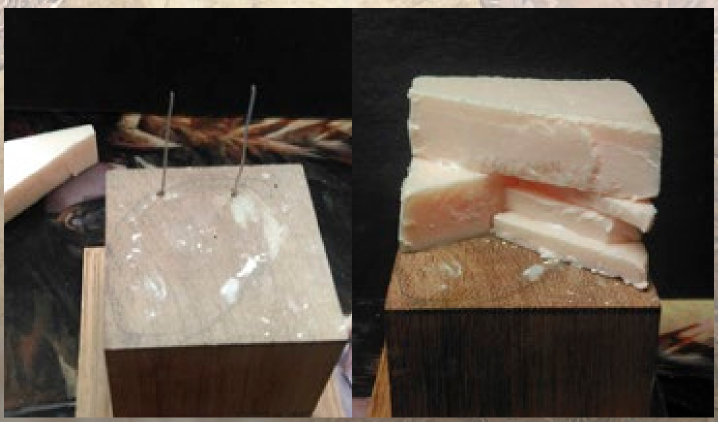
When I knew more or less what I wanted to achieve, there was time to start building. Below you can see the basic materials used for creating the rough shape of the rocks and the side of the base. I used plasticard on the sides, because there was a chance I might pour some artificial water at the very bottom, so I needed sides to be as straight as possible.



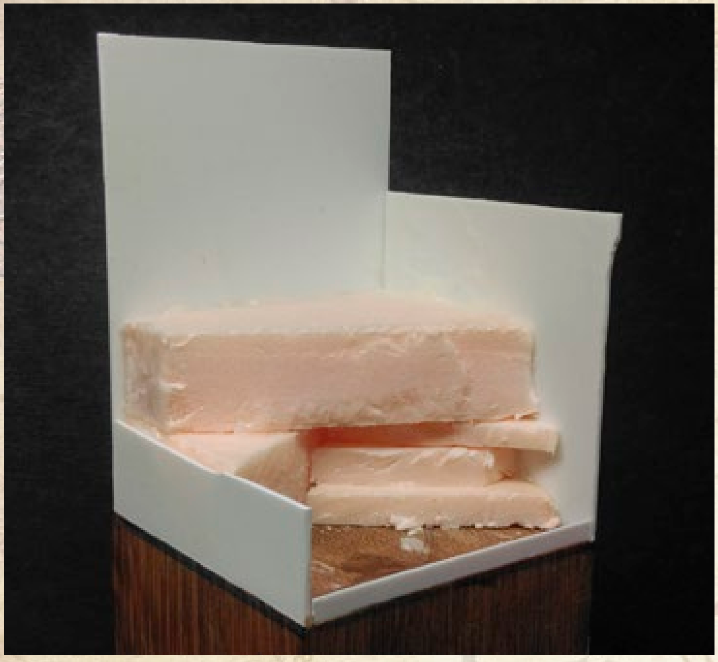
On the next few photos you can see how I created the rough shape, adjusting the height of the base.



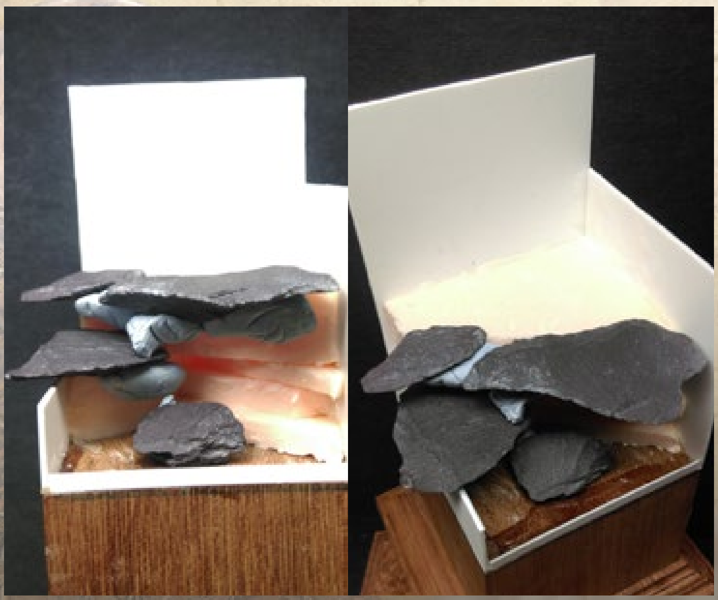


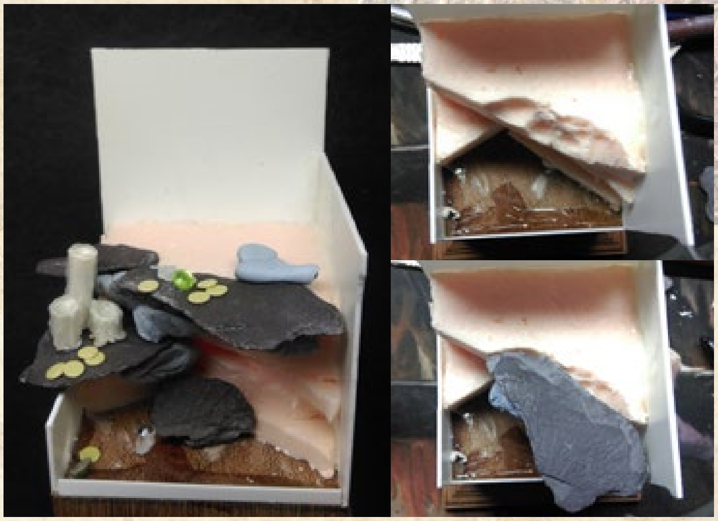


With the main shape mostly done, I glued the sides of the base made out of plasticard. I used the plasticard as mentioned above, because I was entertaining the idea of using some still water on this base. Since I couldn't be sure at this stage how tall this base will be at the back, I went quite high with the plasticard.

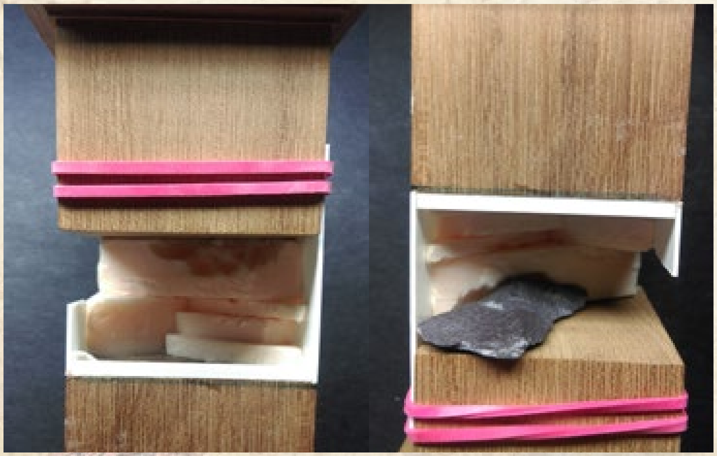


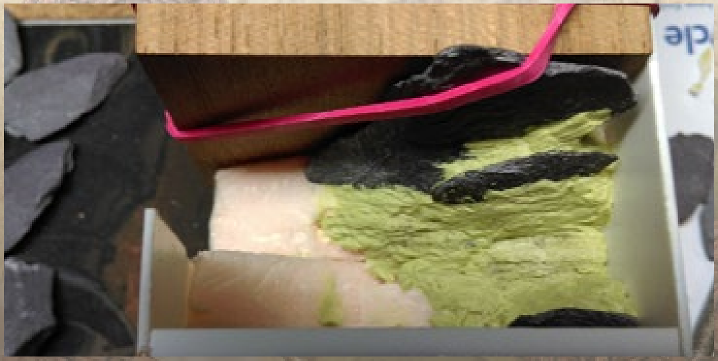
When I was happy with the size/height of the base, there was time to choose stones for the top and steps (layers). I tried many different combinations before deciding on those you can see in the photo. I was taking photos, so I wouldn’t forget how I should I glue the stones in place. Of course, I had to remove some bits of styrofoam from the edge of the top, to make the stones fit better and be more securely attached.

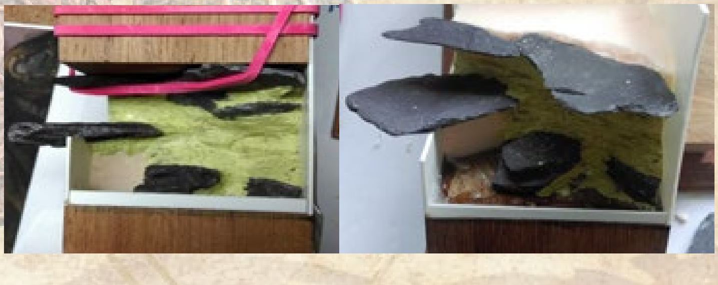




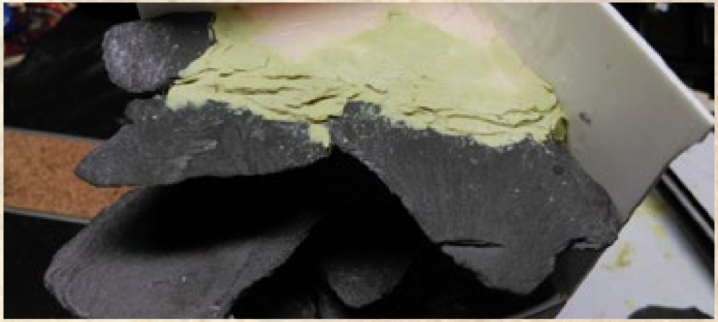
For some reason (seriously don't ask me why, I have no good answer), I decided to build the core of my base out of styrofoam, I had to be extra careful with gluing my stones, and make sure that they will stay in place while the glue was curing. I couldn't pin them, because this rock is pretty hard and painful to drill in. I took another base of the same size, put them together with the new one at the bottom, and bound them together with rubber bands. Then I simply glued them with some PVA glue and added some putty to secure them from below, trying to create matching textures. I wasn't too precise with these textures, because this area was going to be in deep shadow anyway.

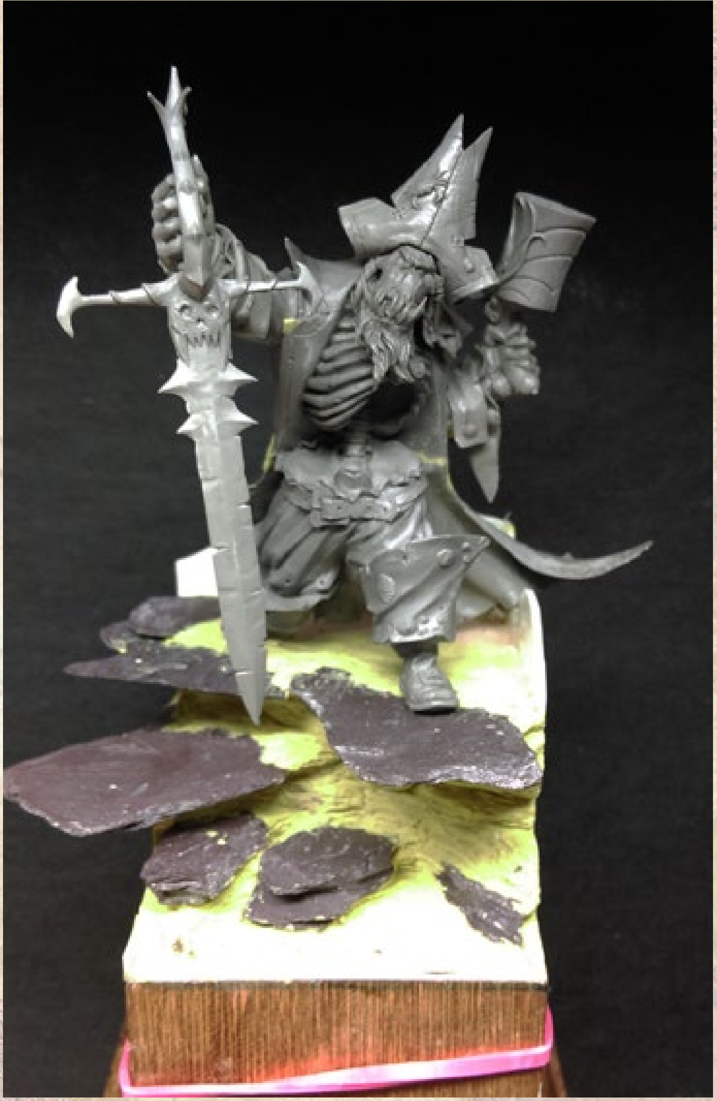




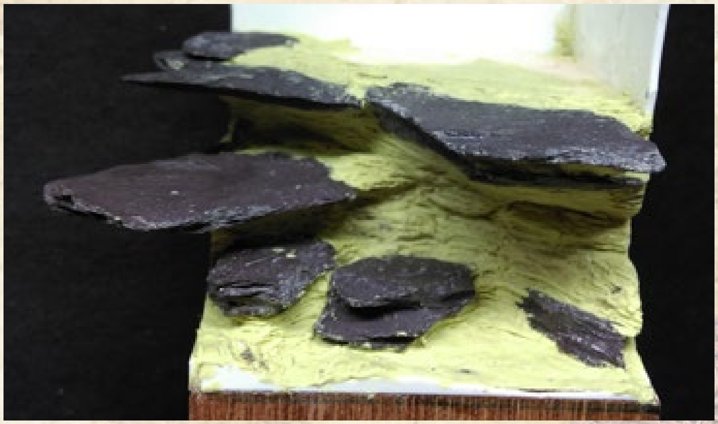


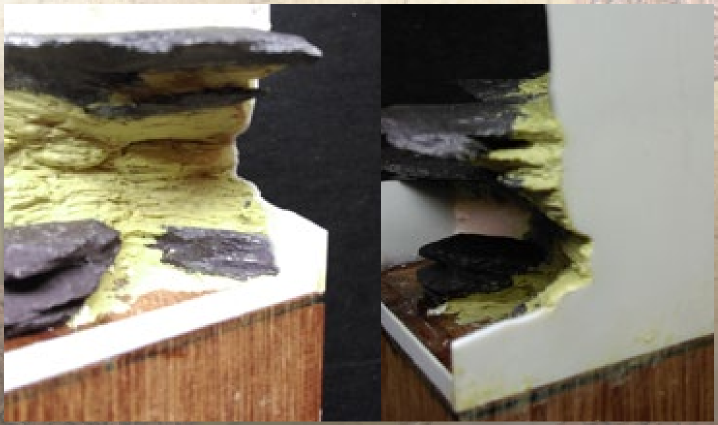
This is how it looks with the skeleton on it. As you can see the sword he's holding is hanging in the air, so I needed to add another stone to make the top layer a bit more protruding. I used exactly the same technique as before and the result is on the photo below. Of course, there will be some more putty required to mask the place where the new stone is joining with the rest, but it's nothing difficult.

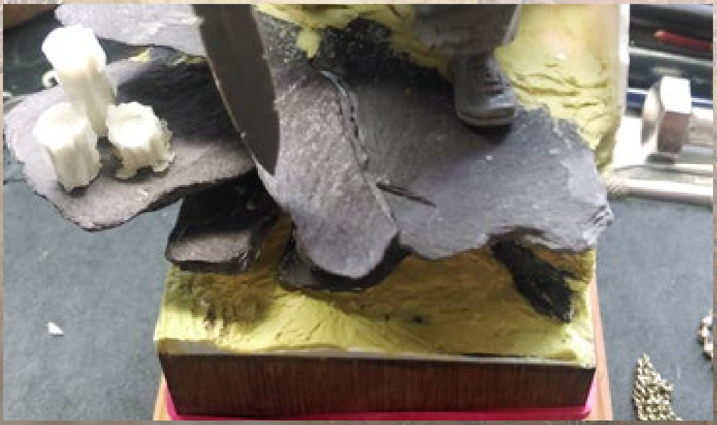




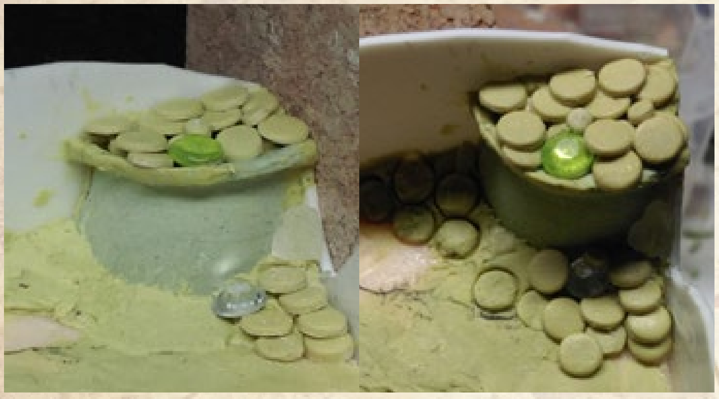
With some major stones in place, I moved to filling the bottom part of the base, adding more stones, filling gaps between them if necessary, adding the textures to the sides, the bottom and the top where the stones were joining the styrofoam. Once the putty was cured, I carefully removed the plasticard from the left side of the base at the bottom where the shape is pretty much finished, and covered it with bit more fresh milliput if necessary. I will do the same with other areas later on.

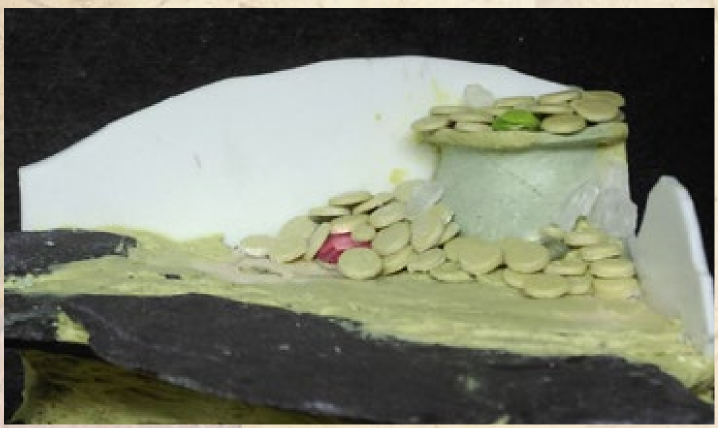




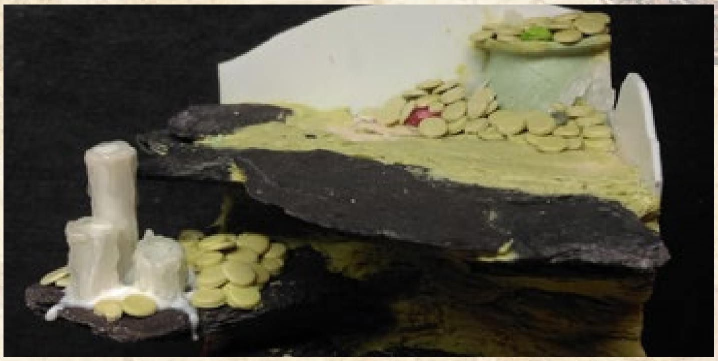


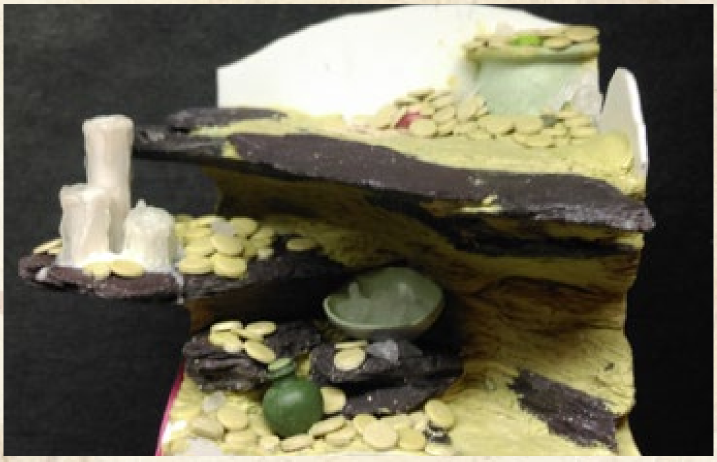
With the rocky part of the base more or less done, I moved to the treasure itself. I had some unsuccessful attempts at sculpting broken amphora, cut it to shape and size and placed it in the corner of the base behind the skeleton pirate. I filled the gaps between the jar and plasticard, fixed the rim of the container and filled it with putty almost to the top. Then I placed coins and gems on the top, trying to make it look like the jar is filled with treasure. It wasn't too easy, because the coins are really big compared to the vessel, but I'm quite happy with the result anyway. Then I started to build up the treasure around the jar. I was building it up gradually, making sure there will be enough space for his coat flying in the wind. Sadly there are not too many photos from this process, but hopefully, you can figure it out how it was done.



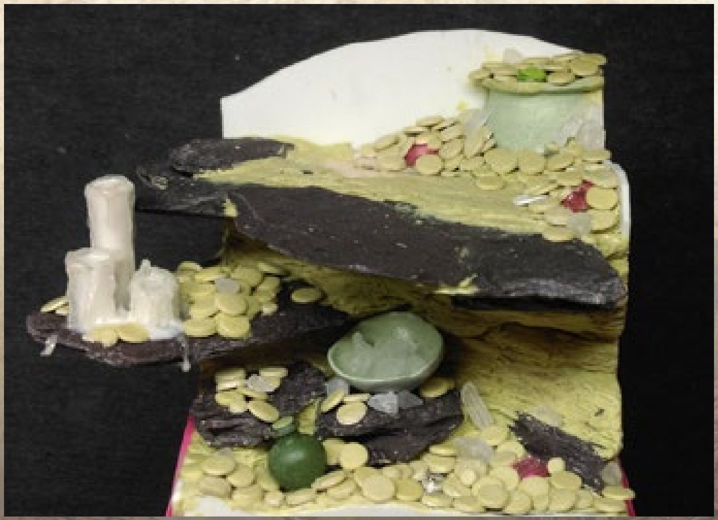


After that, I moved to the bottom of the base and added some coins and gems there. Because stones glued to the base looked almost like stone steps, I thought it would be nice if I could show the treasure like it's spilling from the top levels to the lower ones. To achieve this, I needed to glue the candles quite early (I sculpted them myself, but completely forgot to take any photos in the process). I went for a triangle composition, making sure all of them looked different. When they were secured in place, I poured some PVA glue around of them, both to secure them to the stone even more and create nice pool of melted wax. I even made some wax build up on the side of the step and few drops almost falling down. I made sure some of the coins were under the wax, like they were laying there for a long time. Candles at this point still have no wick and flame; I'll add these elements later.

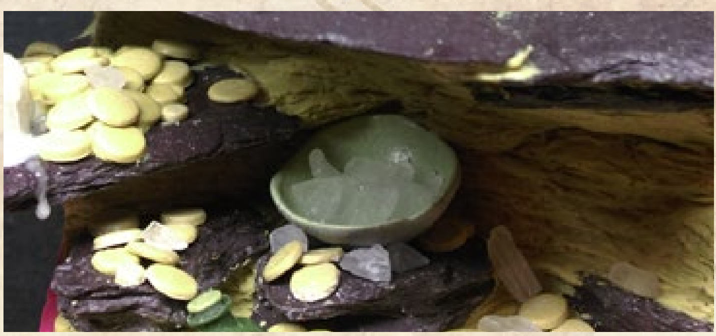




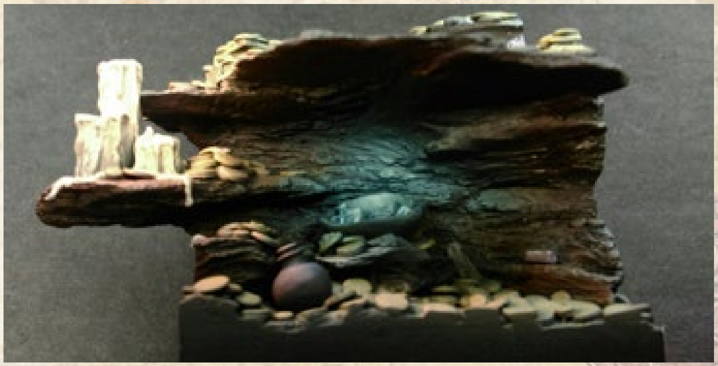
I was still thinking about pouring some artificial water at the bottom. I tried to create a composition that would look both pleasing and believable, as treasure that was tossed/spilled into the shallow water from the higher rocks. Then I thought that the bottle would be a good addition, to create some diversity on the lower part of the base, so I threw there something I sculpted ages ago and completely forgot about.



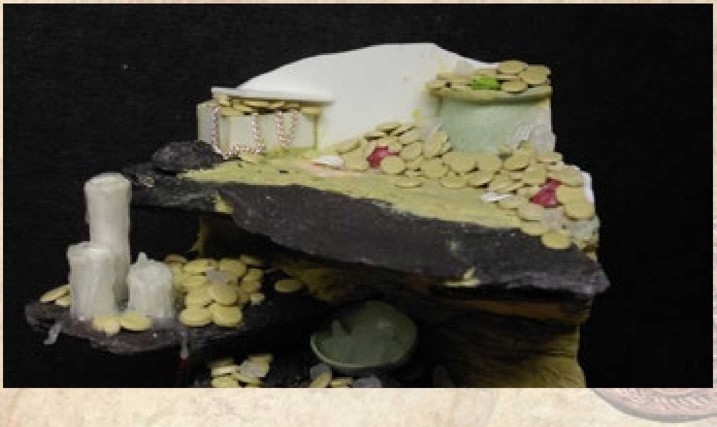
I knew that the bottom part of the base, under the rocks, needed some sort of light to liven it up a bit, and create more interest. I didn't want to go for another candle, so I used some rock salt and an old mushroom cap (sculpted for my Little Alice project many years ago) to create a bowl full of magic stones glowing blue. The bowl is not too even; in fact, you can clearly see the imperfections on the rim, but I'm not worried about this at all. After all it could be really old bowl made by some sort of druid or shaman or some member of a very primitive culture. Just be careful when gluing the stones made out of salt, especially when using long bonding glues. Salt melts in liquid ☺. It is good to secure it with a bit of varnish before priming, just in case.



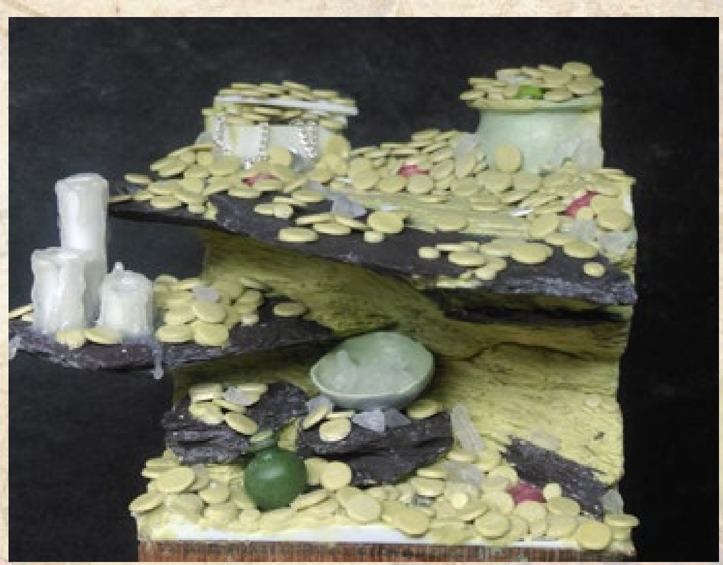
Below you can see a shot of this area with some paint splashed on already. Hopefully, you'll agree with me that it adds some interest to this rather dark area. I cranked up the contrast a bit here, because the painting was not finished yet when the photo was taken.

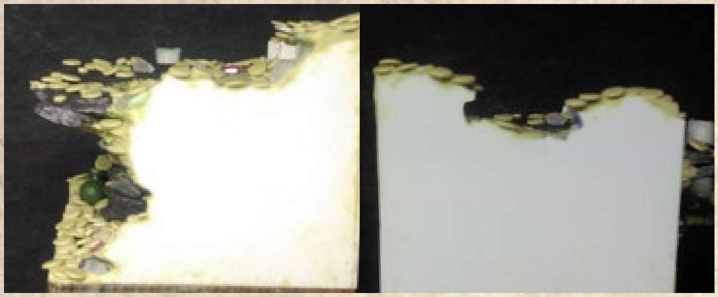


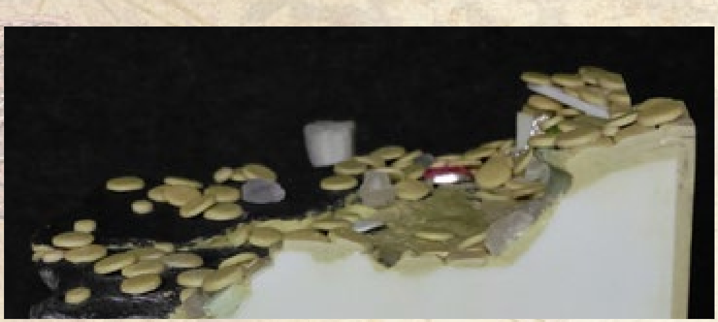
For a long time I couldn't decide what should I use for the second container. I was considering using another failed 'sculpture' with an Egyptian looking design, but in the end, I decided to build a simple metal crate. If I had more time to finish this project, most likely I'd try to create something more complex with decorative elements and metal fitting. I'll make sure to try this next time. Filling process for this chest was exactly the same as with the jar. I first used the putty, then the coins plus a piece of plasticard as a lid and finally some more coins on top of that (to come at a later stage). I also used a thin silver chain for some diversity. Not sure if that worked out too good at the end, but the chain is still there.



With all main objects in place and the miniature fixed to the base temporarily, I filled the rest of the space on the top of the base with coins and gems. When everything was secured to the base properly, I began to very carefully trim the sides of the plasticard to the shape of the treasure.







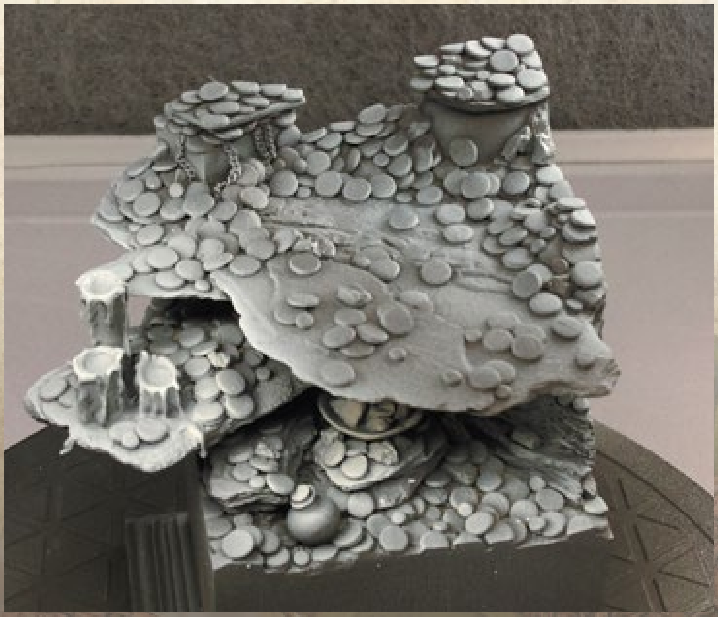
At this point I encountered a slight problem from the designer point of view. I was gluing the coins (round objects) touching to the inner side of the plasticard, so when I started cutting the sides of the base out, I was left with some weird shapes looking nothing like round coins. In some cases I tried, more or less successfully, mask it with some putty (more photos), but where I could, I added some coins on the top to mask the plasticard edge. Then I had to gently clip parts of the coins behind the base off, file it and mask the joining line with a bit of putty. I'm pretty sure it all could be done much easier way...but all in all, I'm pretty happy with the final look of the base.

Painting

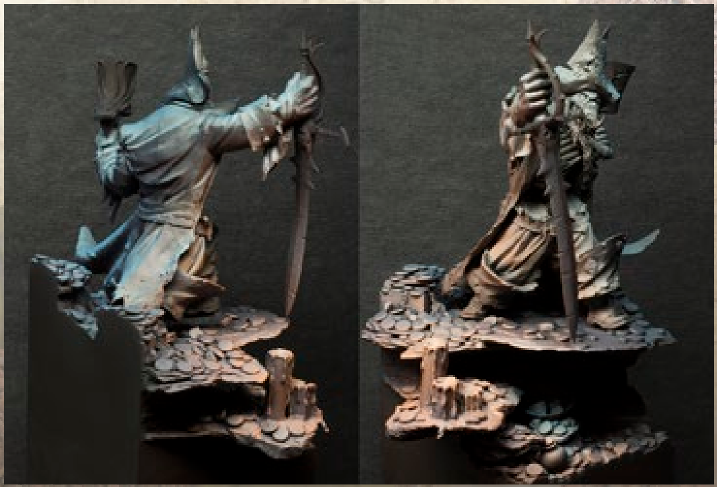
Well...there is not much I can show you about my painting process on this base. I tried to take photos. I really did, but my painting is way too chaotic. I jump from place to place without any particular plan. So taking photos of stages and describing them is simply impossible. I did manage to take a photo of pretty important step, setting the tone for the whole paint job.

First, using an airbrush, I sprayed the whole base black. After all, it's a night scene. Then, I added white from a very steep angle from stage right to emulate the moon light. From the side of the candles, I applied a way stronger white from a really low angle to emulate the light of the candles (and help me later with reversed light and shadows on this side).

For this stage and the next one, I had the miniature on the base to create uniform lighting.

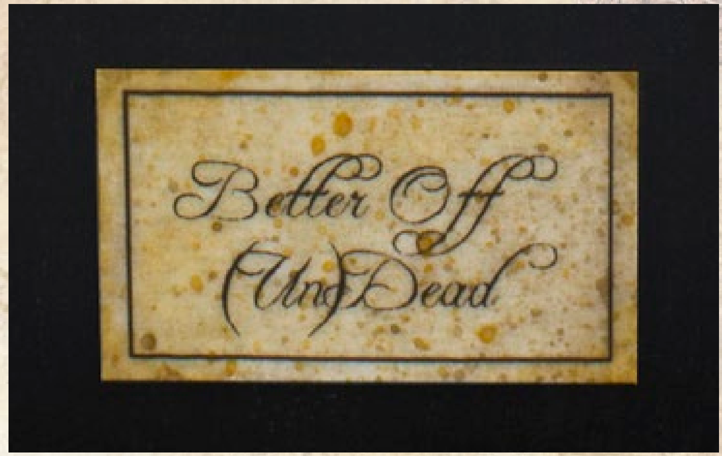


When I was happy with the contrast, I moved to the next step that also required airbrushing general colour coming from light. First, I sprayed fluorescent orange to add some colour to the candle lights and then Dark Sea Blue, to get this cold, blueish moonlight. After that, I continued with the brush work, as always using rather thin layers, hoping to preserve the warm and cold hue in my painting. Whenever I felt I was losing it under too much paint, I just sprayed the relevant areas with a few very thin layers of Dark Sea Blue or fluorescent orange to bring it back a bit.



Final Touches

To finish off the whole project, I needed a name plaque, but not an ordinary, simple engraved one. I needed something that would fit the theme of the piece; something that looks like a fragment of an old map or paper. I went for the technique I have used a few times before, printing text on tracing paper and using paper tape as a background. To make it look like an old paper I splashed some sepia wash on it, both creating some well-defined spots and more subtle discolouration. You can read more about this way of making plinths in issue 35 (March 2016), where I talk about this in more detail.



Treasure

For making the treasure I used homemade coins, rock salt, small chains, and some flat 'gems' I found in a store. To be fair I could have tried to sculpt gems myself, but it would take me a lot of time and I was on the clock (not to mention the time making the coins took me ☺)

I had way bigger plans for the treasure items I wanted to sculpt: some silver plates, chalices, swords, daggers and candle holders; you know, all the stuff that usually gets plundered, but again, time was really short.

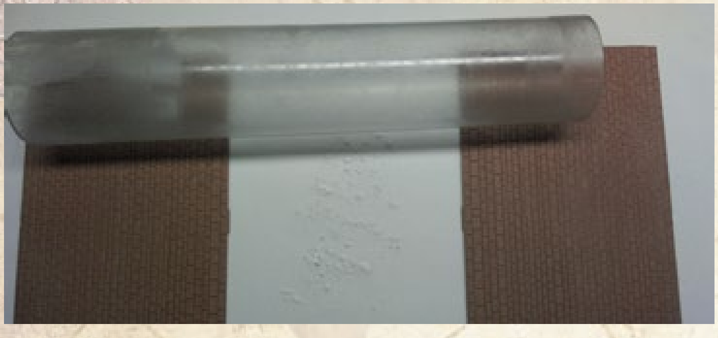
Coins

To create coins I used milliput and thin metal rod. I tried a few other options (cutting a rod, hole puncher and plasticard) but it wasn't looking good enough.

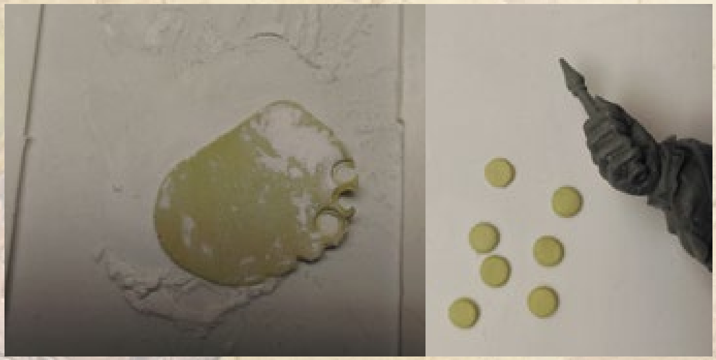
So here's the recipe.

1. Mix a small amount of milliput.

2. Roll it flat with some baby powder, between two sheets of plasticard (for even thickness).

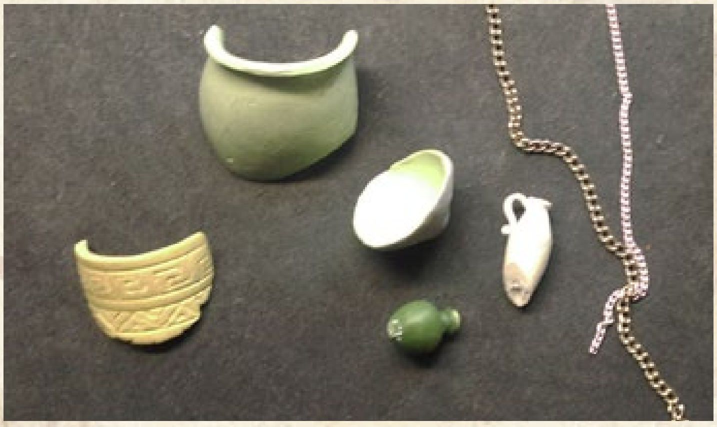


3. Take a rod and press the milliput to cut out the coins. In my case it was a metal rod with sharp edge. As you can see on the photos, my coins have some sort of a rim, so I had to file it out to make them nice and even. It might be due to the fact that I sharpened the rod from inside, I don't know. I'm not planning to make any more bases with many coins in the near future right now. But please, feel free to experiment with the rod to get the best results possible.

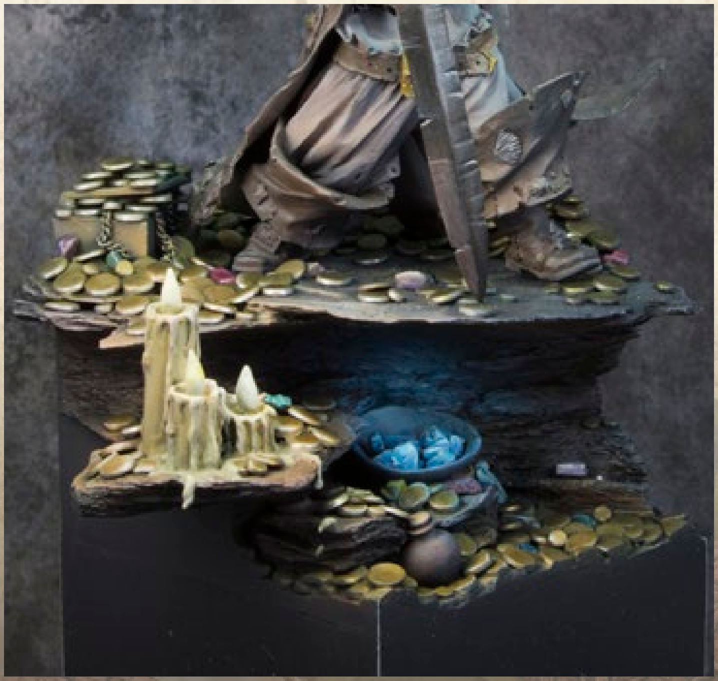


Containers

Almost all the bottles, jars, plates and other containers used in this project are repurposed items made for, but not used in previous projects. The plate holding the glowing stones is a mushroom cup made ages ago for my 'Little Alice'. The bottle on the first plane on the lower level is simply a test thing I sculpted and forgot about completely. For the big jar full of coins I used a very unsuccesful attempt to sculpt a broken amphora. I just cut it to fit the corner of the base, fixed the rim and 'filled' it with gold. The only new container, made especially for this project, is the chest. I decided to add it quite late in the process, so I went for simple metal one, without any decorations. If I were to do it again (with more time), I'd most likely try to add some metal fittings and other decorative elements, but I guess it’s good enough.



I guess this concludes this article. I know the tutorial is a tad bit chaotic, but hopefully you'll find it helpful in your future projects.



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MICK

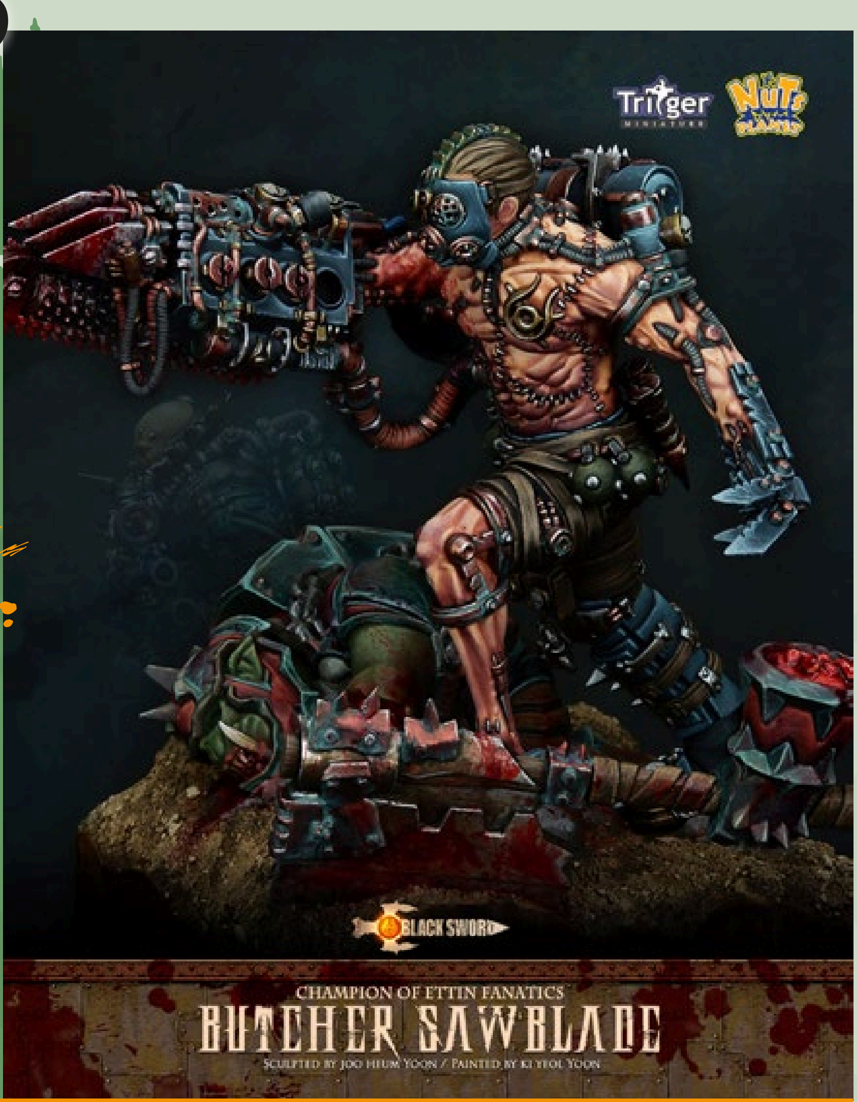
By Terry Cowell

Details

Price:	$65.00
Size:	75 mm
Material:	Resin

Available from

Nuts Planet


Trigger
Miniatures
Nuts Planet
Black Sword
CHAMPION OF ETTIN FANATICS
BUTCHER SAWBLADE
Sculpted by Joo Heum Yoon / Painted by Ki Yeol Yoon

Nuts Planet’s Butcher Sawblade

Nuts Planet is an established South Korean based company that have been producing high quality resin busts and miniature kits for a few years now. They started off producing SD miniatures and have progressively advanced, having produced some of our most familiar and iconic kits to date.

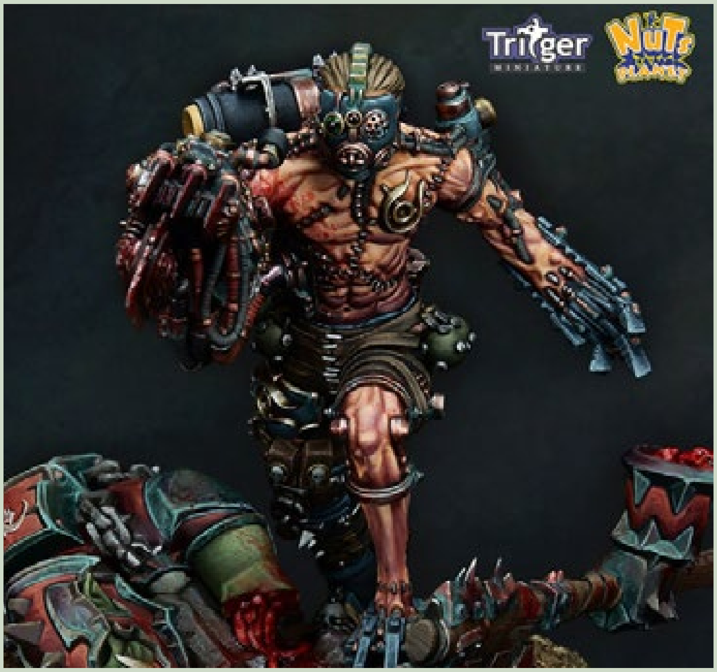
Trigger is a unique range of post-apocalyptic figures, cast in 75mm and 32mm scales. Typically we find post-apocalyptic figures as gaming figures and although there are 32mm sets within this range, many of the figures (such as this one) are 75mm and so suitable for painting and display.

TBS006
73MM SCALE
Triger
CHAMPION OF ETTIN FANATICS
BUTCHER SAWBLADE
SCULPTED BY JOO HEUM YOON / PAINTED BY KI YEOL YOON

Butcher Sawblade is a **16 part** complex kit. It appears to have been designed without compromise and will be quite a project for those of us fortunate enough to have a chance to paint it. The main components are the butcher, his axe and saw weapons and the base, which comes complete with a fallen armoured enemy, possibly an Orc. The rest of the component accessories (wires, syringes, tanks, etc.) will serve to enhance the depth and realism.

The focal figure is part man, part machine. A cyborg! Some of the machine parts, such as his saw arm, look like enhancements made with one intention, and I promise you it has nothing to do with cutting up his lunch.

He has clearly been turned into an instrument of war, but I wonder if he volunteered for these enhancements or was he patched up after previously falling in combat. He has many scars which mark him as a veteran and his dynamic pose with his saw enhanced arm outstretched allows us to imagine he is leading the charge.


Triger
MINIATURE
NuTs PLANET

TBS006
Triger
CHAMPION OF ETTIN FANATICS
SCULPTED BY JOO HEUM YOON
BUTCHER SAWBLADE
PAINTED BY KI YEOL YOON

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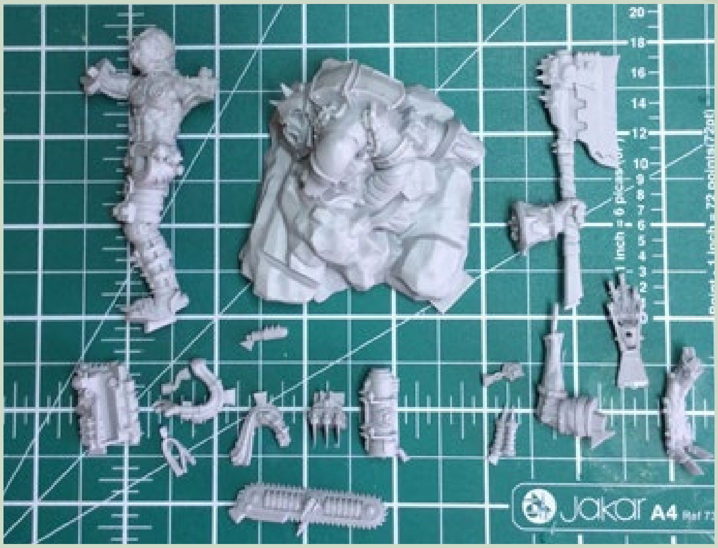
NuTs PLANET
Model kit for adult collectors, This is not a toy.
Not for sale to minors 14years of age.
Made in Korea



His axe, in typical post-apocalyptic fashion, looks as though it has been fashioned from the debris of another machine.

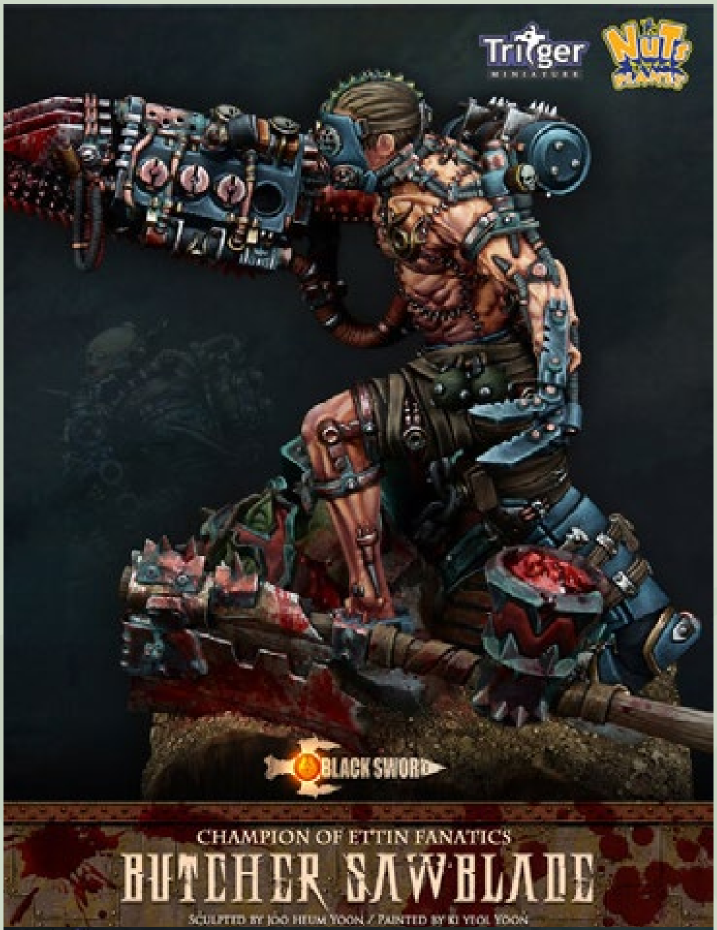
Something we often see with miniature kits is a great figure placed on a base that does not match the quality. It is accepted by the customer only because it's seen as an added extra. This isn't the case here. The base is truly as epic as the figure and far from compromising the overall ascetic; it adds to the scene and is so good it could actually be a stand-alone piece even without the protagonist/antagonist.

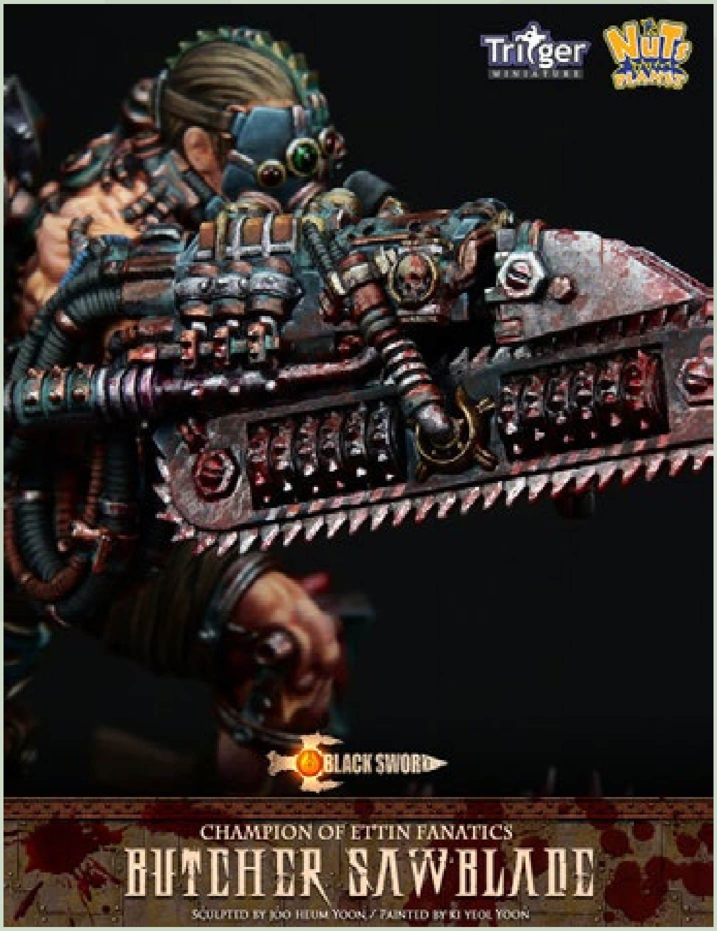
The entire scene will lend itself to a variety of painting techniques--skin, true or non-metal metallics, weathering and a healthy amount of blood effects.

A close up inspection of the components follows the same pattern as other Nuts Planet figures I have reviewed previously. The quality is truly sensational and leaves me very little to write about. There is a tiny amount of flash on some of the smaller components that will likely come away during cleaning. There are cast attachment tags that will need to be removed from the sole of one foot and the base, but nothing that will interfere with the figure itself. There is a single mold line on the inside of his right leg that is only just visible using my Optivisor. Nuts Planet has a well-earned reputation for producing quality miniatures and all their experience is evident right here.

My overall opinion is that Nuts Planet continues to live up to the high standards they have set for themselves. If you are a painter, collector or simply a fan of games like Fallout, then this Trigger series is for you.

If you would like a list of stockists or further information on the review subject or any of their other products, you can visit their website or alternatively visit them on facebook.


Trigger
MINIATURE
Nuts Planet
BLACK SWORD
CHAMPION OF ETTIN FANATICS
BUTCHER SAWBLADE
SCULPTED BY JOO HEUM YOON / PAINTED BY KI YEOL YOON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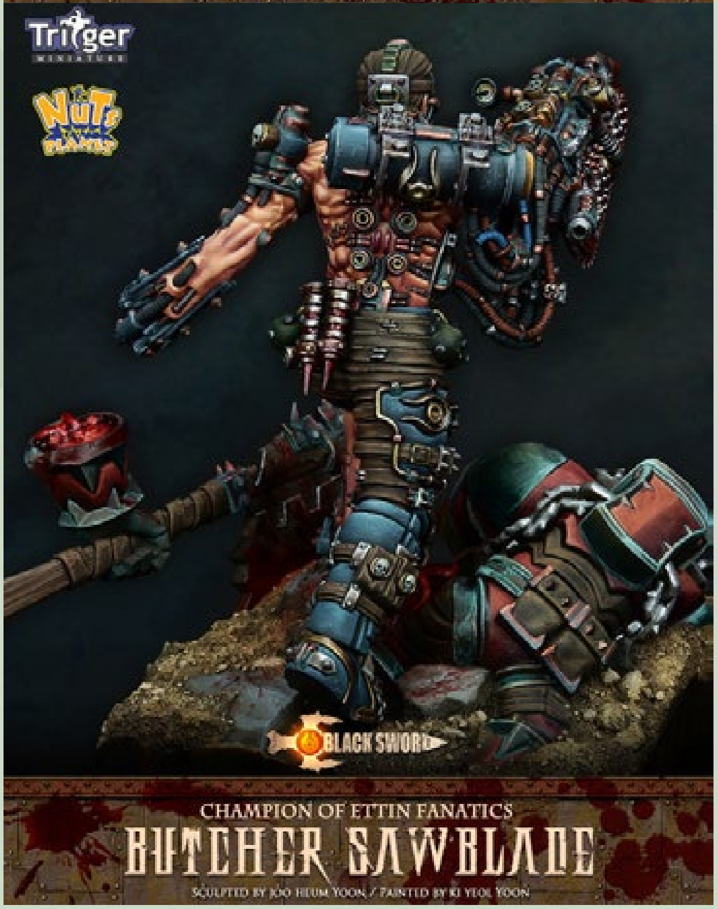
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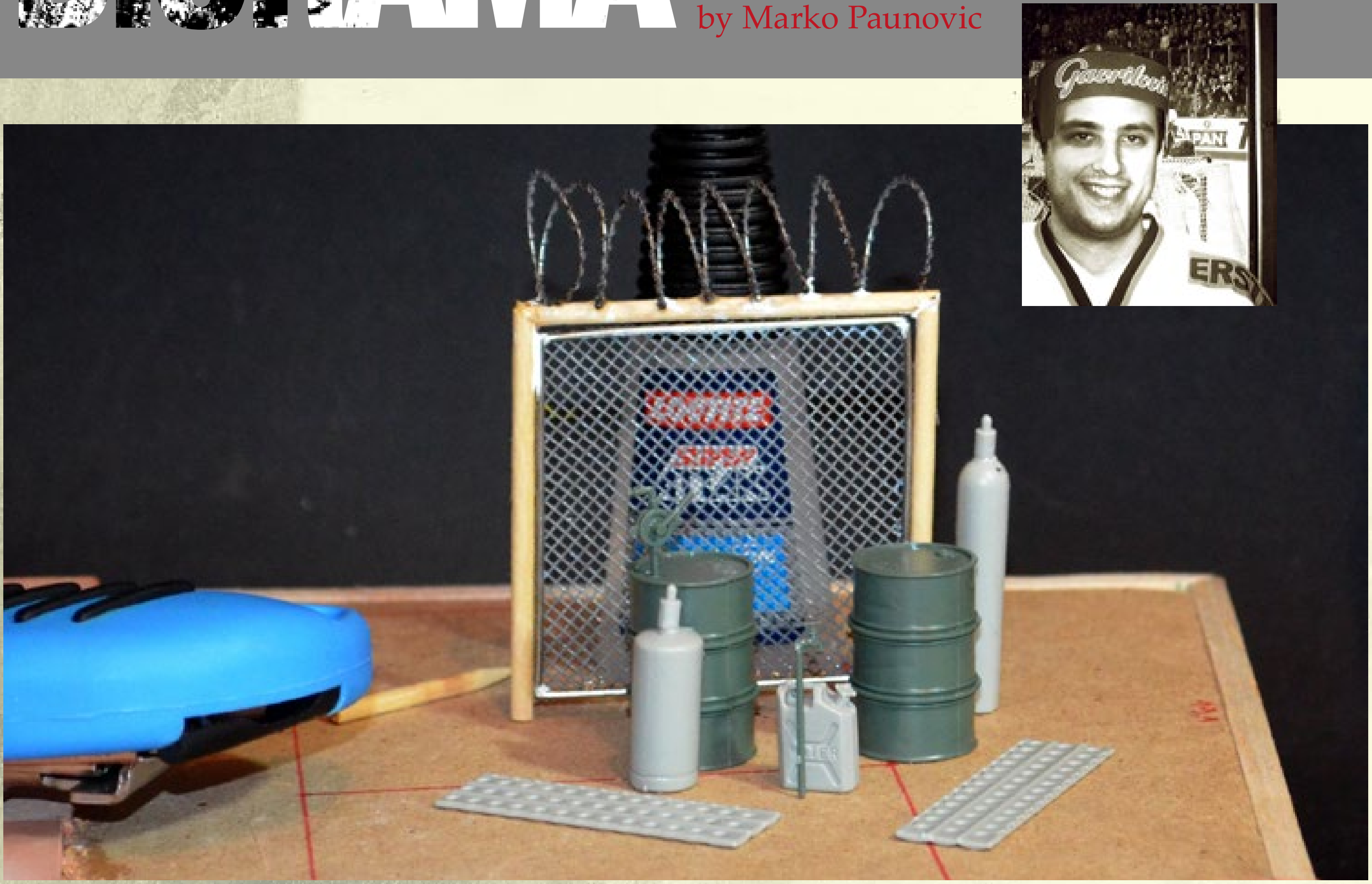
POST-APOCALYPTIC DIORAMA

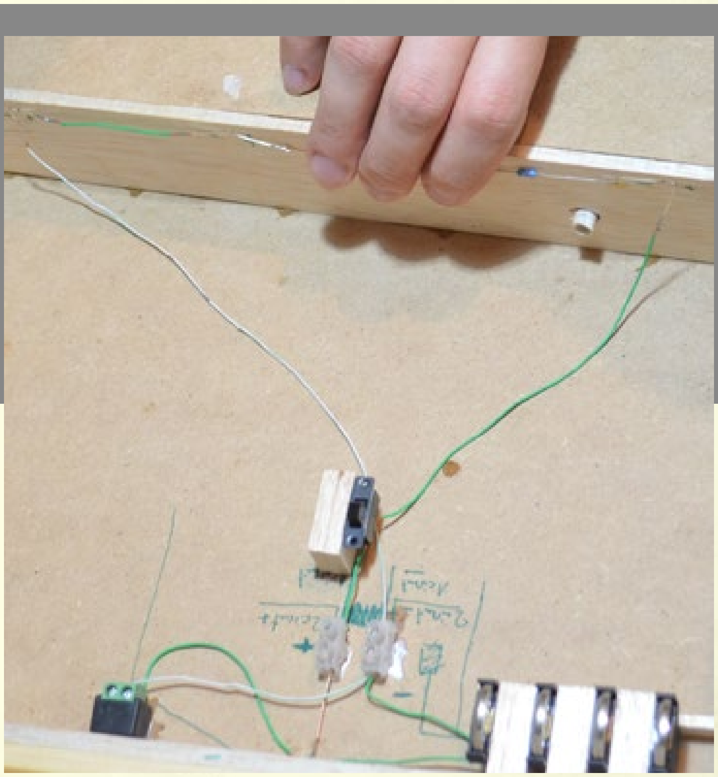
Step by Step Part 3

by Marko Paunovic

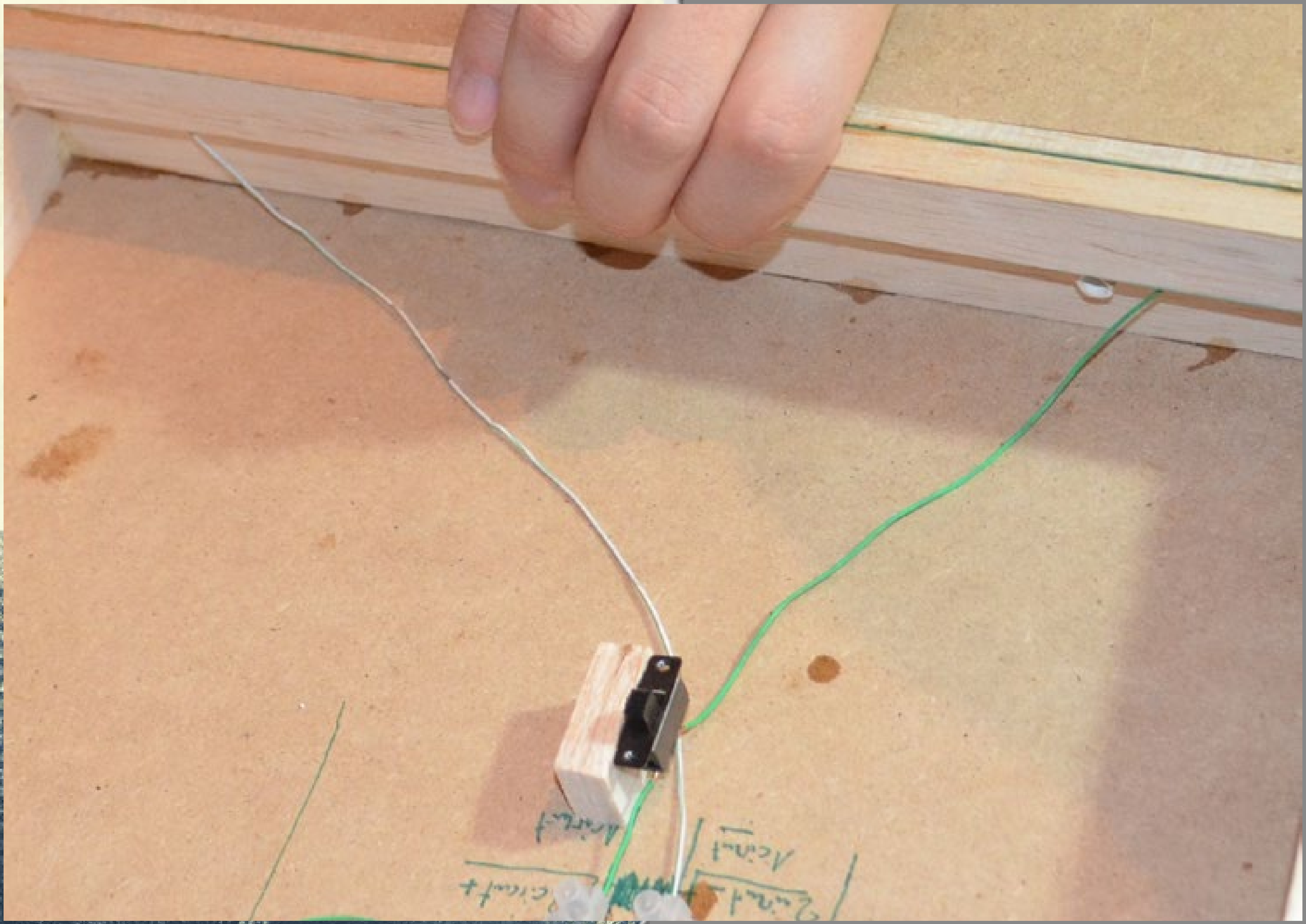


Last time if you remember, we finished off with making the waterfront of my post-apoc diorama and putting in some electricity in the form of a single circuit with 4 LEDs. The other circuit with 4 LEDs will be installed a bit later in the build, as I still have to finish both the car/plane and the gas station before I install the LEDs inside them. This time, I'll be doing some physical protection of some of the wires, adding some barrels and other metal bits to be installed in the diorama, making a fence, adding a pipe to the river bed and starting the build of the FOS Scale Models gas station kit.

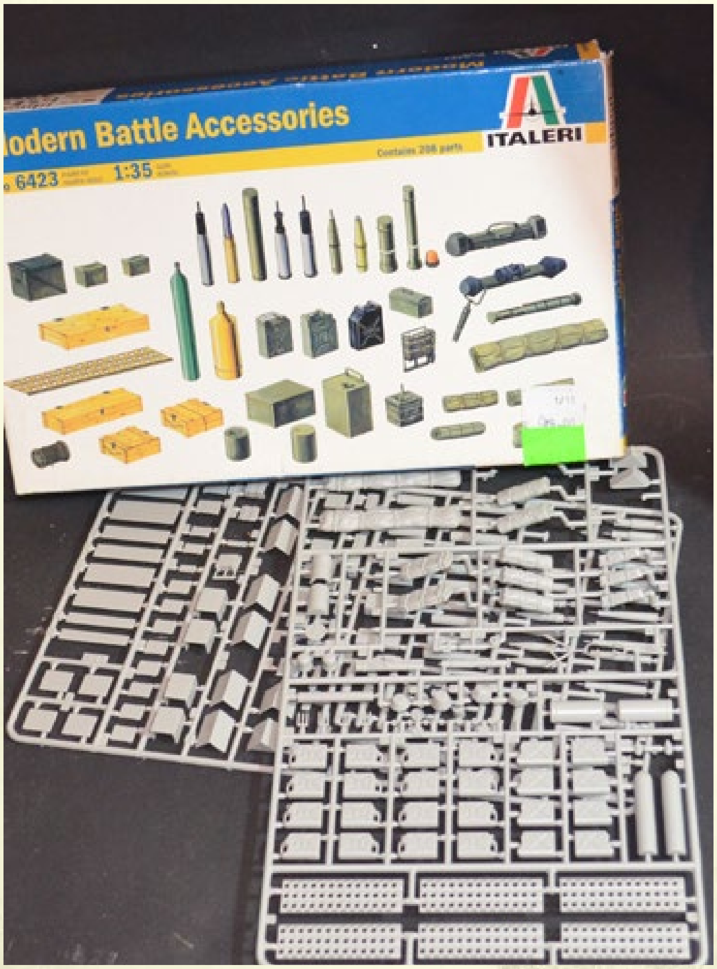
The first thing I had to do was to protect the wiring of the green LEDs embedded in the river front. After the build last time, I noticed that the easiest way to handle the base of the diorama leads to my fingers touching the wires. It isn't dangerous even with the electricity on, but I was afraid that during that time the soldered joints could break off. It was therefore vital for me to protect the wiring. After a bit of a think how to do it, I dismissed the idea of installing some plastic guides to house the wires and opted for some plain balsa wood protection instead. I cut two pieces of balsa to the desired length (of the hole at the bottom side of the base. One piece was a 2mm thick balsa that was cut to be 10mm wide. the other was a 5mm thick balsa that I cut 20mm wide. The 5mm balsa plank was used to make the vertical wall behind the wires, while the 2mm balsa plank was used to make the bottom protection of the wires. When gluing the planks, I made sure that the 2mm plank was flat with the bottom side of the entire base. The 20mm width of the 5mm thick balsa plus the 2mm thickness of the bottom plate balsa (22mm in total) would provide me

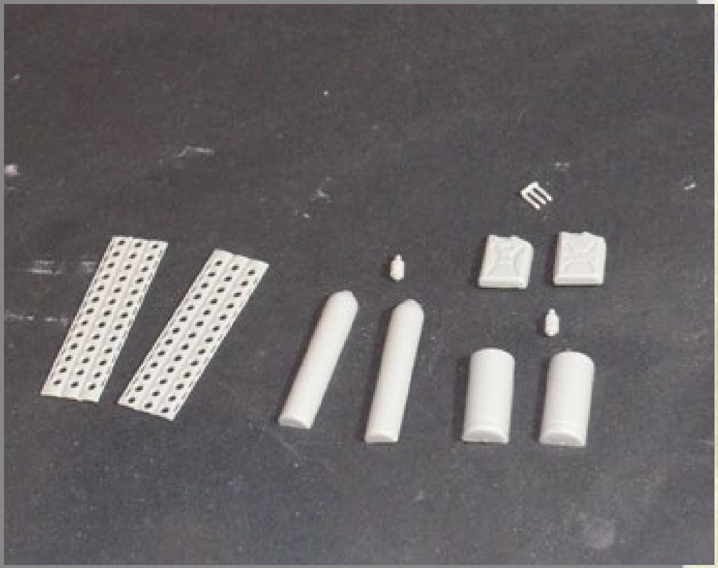


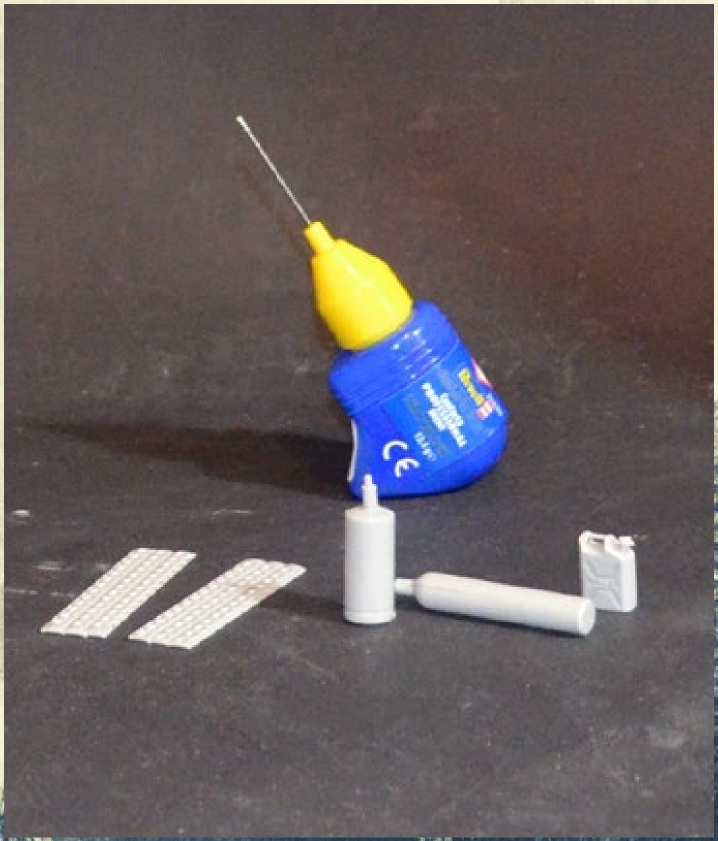
with enough surface to get a stable grip and enable me to handle the base throughout the build without any worries about the soldered connections to the wires and LEDs.

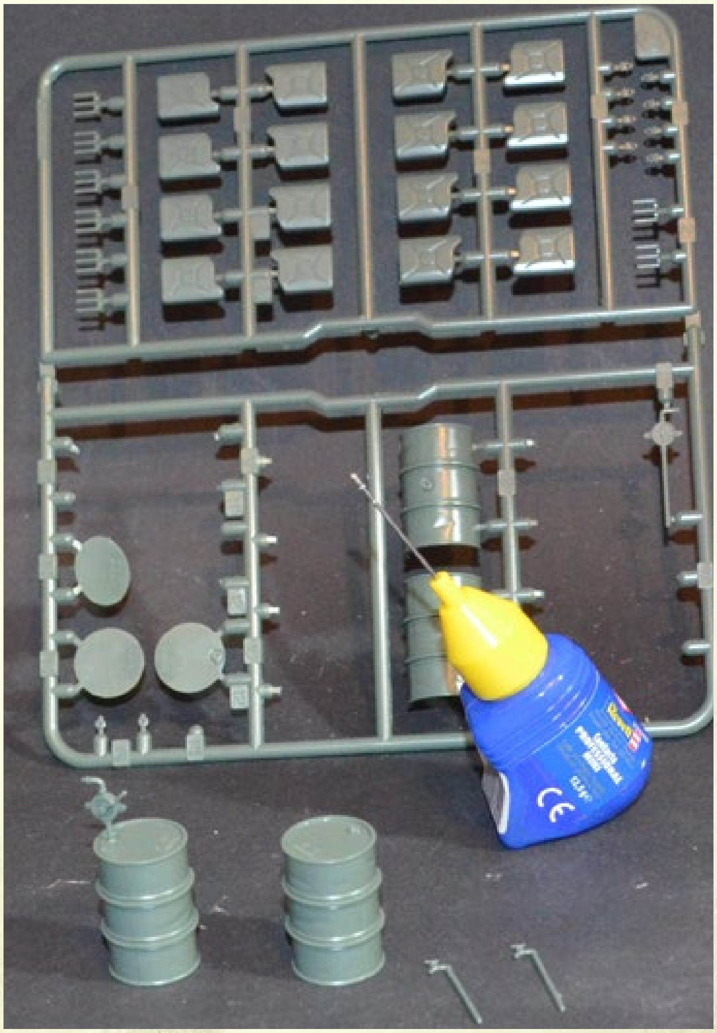


It was now time to add some details to the actual diorama. As mentioned earlier, this time I'll focus on adding various bits to it. Looking at the base of the diorama, I noticed that I was missing some barrels and the first thing that came to mind was to use the old Citadel 40k barrels. I used a couple on previous builds like the one on the small display base. However, as I couldn't find any more in my bits box and was reluctant to salvage the one from the display base, I turned to my club mates for some help. Alas, none could be found. At least, none that were not used. That said, Ana offered some Italeri 1/35 bits from her Modern Battle Accessories set. I love this set and it would provide me with many interesting and usable parts like the welding gas tank, some metal plates and of course some barrels and jerry cans. This Italeri kit is a nice addition for any modeller doing dioramas, as it truly provides the modeller with some excellent choices.



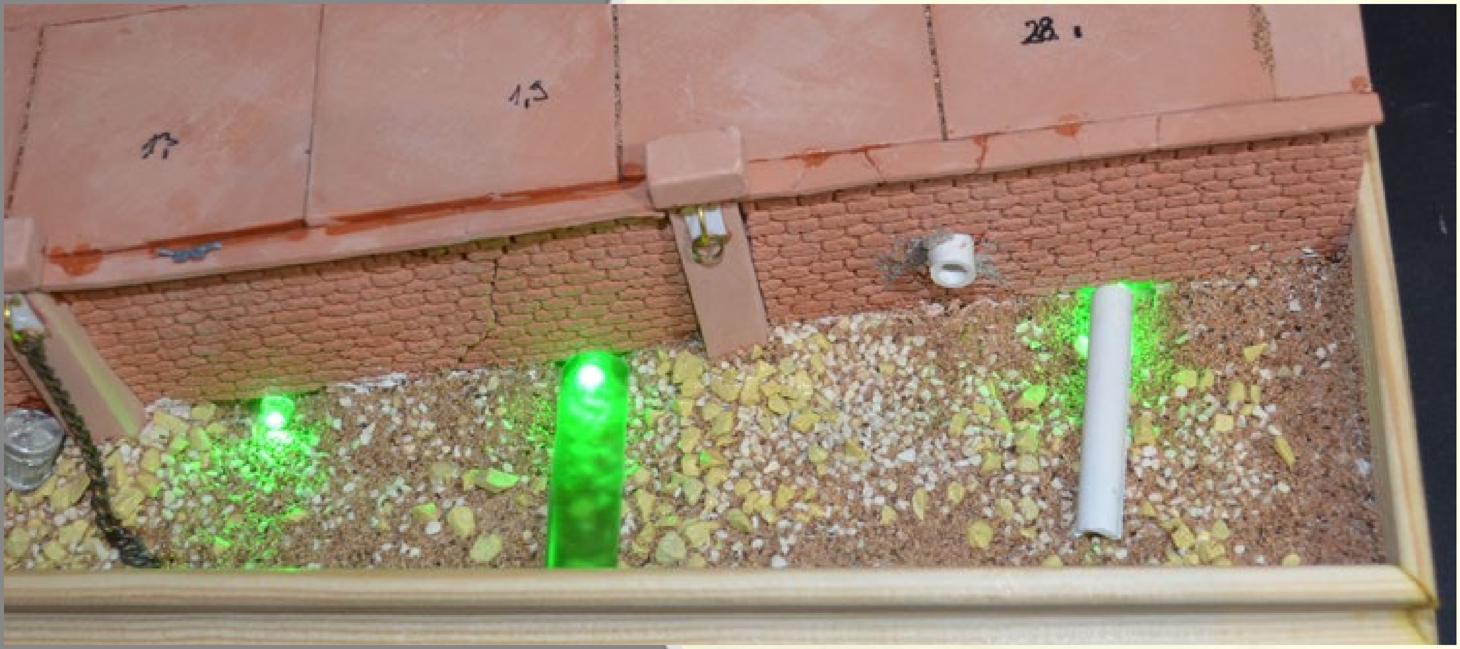




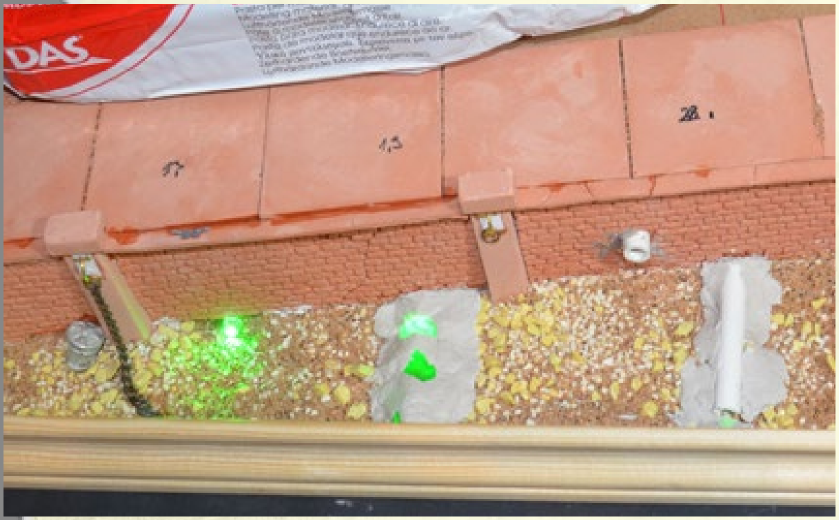


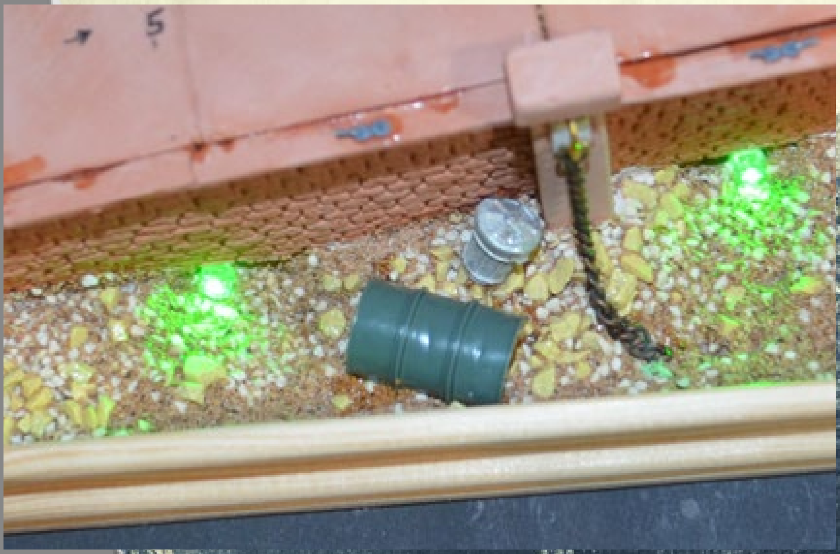
While I was asking around for the Citadel bits at the club, I also did a quick Google search for some barrels as well. The search resulted in finding a Tamiya 1/35 German barrels and jerry cans set that came to me literally a day before submitting this article. The set contains six 200 litre fuel drums, sixteen 20 litre jerry cans, two hand pumps and two stand pipes. The amount of detail in this set is superb, especially the pumps and the pipes. Also, all the drum lids come without fuel caps, so the pumps can be inserted. However, if you do not wish to have the pumps inserted, fuel caps are provided to fill the holes. The drums themselves have two protection rings for rolling the drums. It will add so much flavour to the finished diorama...

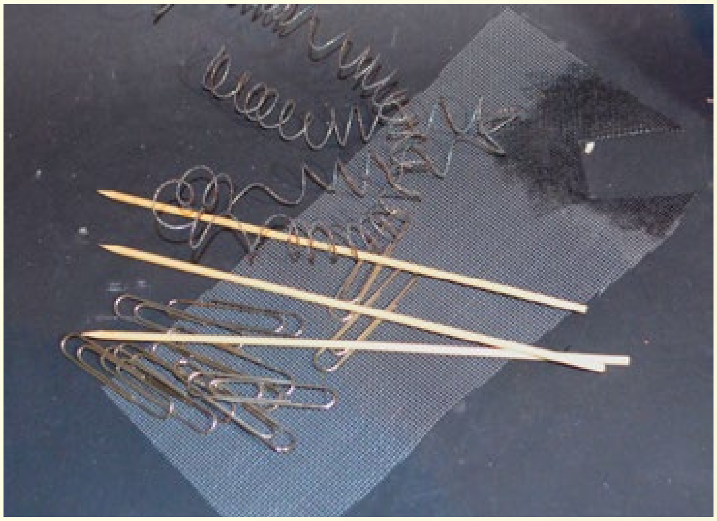
While I was waiting for the situation with the barrels to unfold, I had a great idea of adding some more detail to the riverbed. I decided to add some pipes running along the bed and protruding in some places through it. Granted, it would have been easier to have it installed last month before adding the texture to the riverbed.



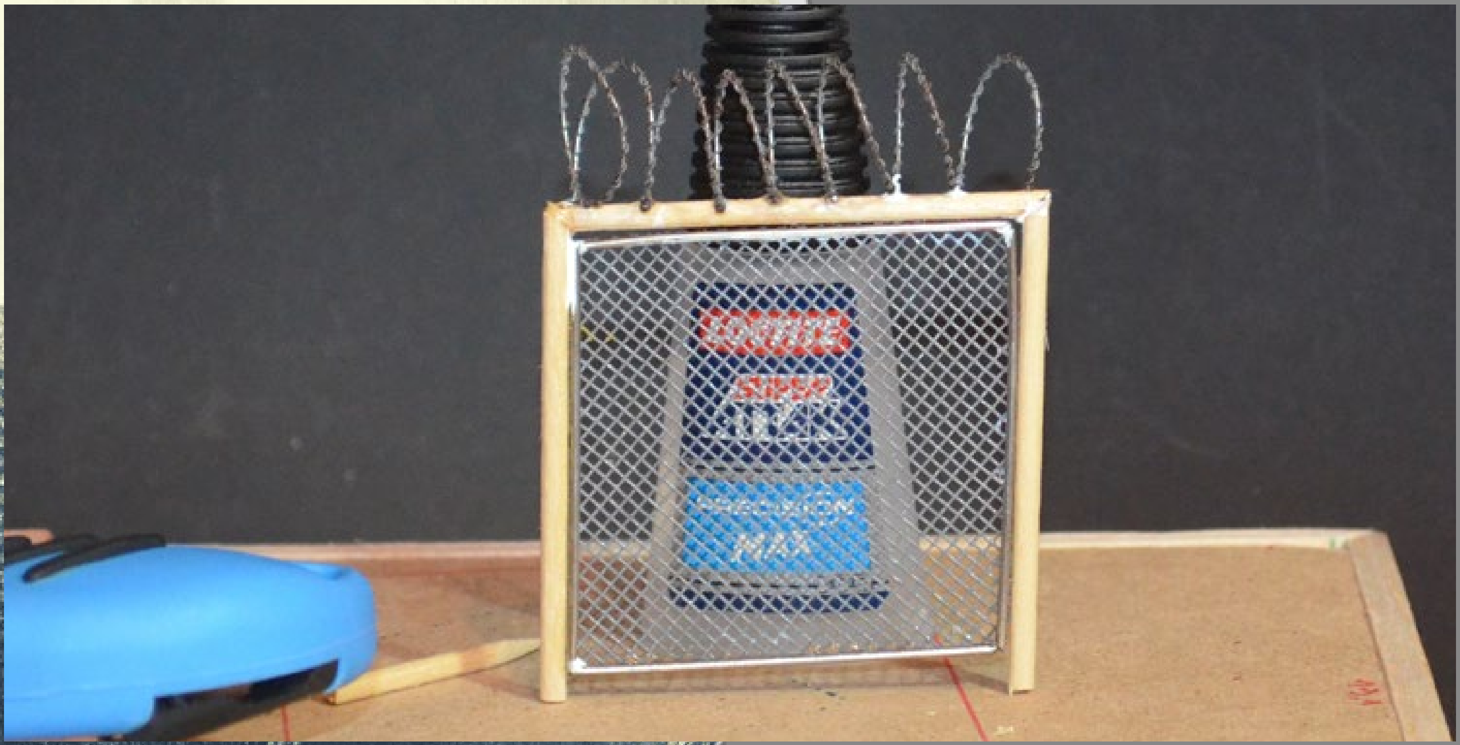
However, it did seem like a great idea so I decided to add it now. Since I had all the texture to the riverbed already made, I couldn't just lay a piece of plastic/metal pipe (4mm diameter) on the bed and build the riverbed around it with DAS clay. Had I done it now, the pipe would stick out too much from the riverbed and would potentially stick out of the water as well. I had to cut it along the sides to create a half pipe of sorts. To do this, I used my Proxxon table mounted circular saw. I could have done it with a circular saw bit for my Dremmel as well, but using the Proxxon was easier and faster as I had it all set up in the garage. After cutting, I glued the pipe in place and using DAS modelling clay added some volume to the riverbed around it. Once the clay was dry, I added the same texture as last month using PVA glue. Also, I was careful to leave the pipe showing. Then I had another idea and using the Proxxon drill, I drilled a hole in the pipe that would glow in the water effect because I had the pipe connected to one of the LEDs I installed last month.





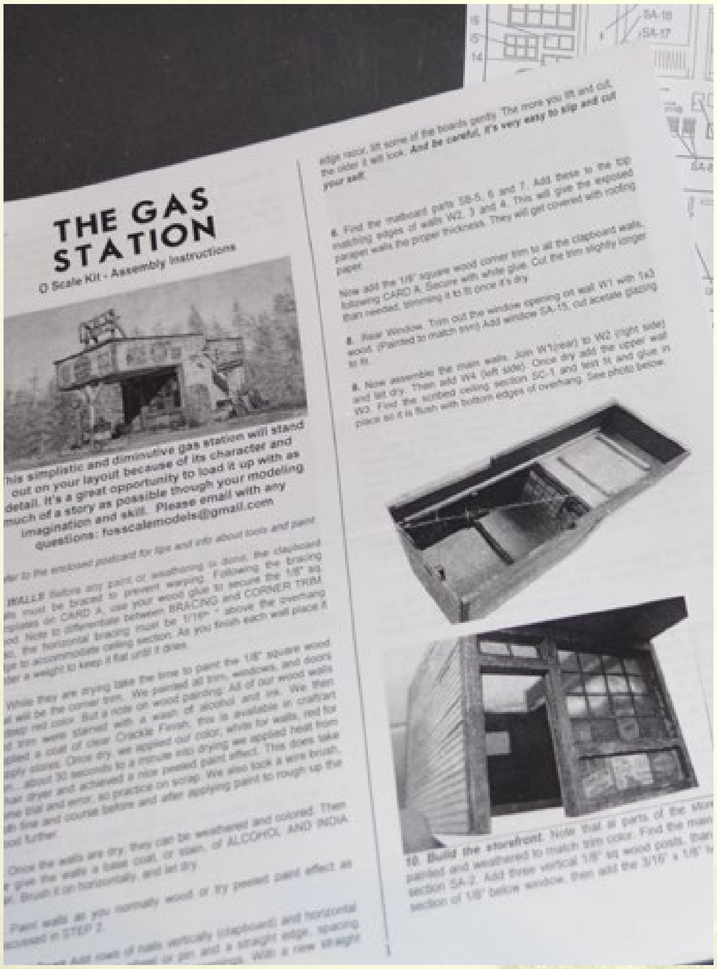


With the riverbed done now and my barrels still missing, I decided to make some fence to add to the whole post-apoc feel of the diorama. I decided to make it a wire mesh fence with some barbed wire on top. I decided to make it a segmented fence, with 5x5cm segments. The wire mesh would be easy to make out of plastic mosquito mesh that can be obtained in any DIY store. I just cut it at 45° angle to the mesh itself. The frame of each segment I made out of larger paper clips that I first straightened using my modelling pliers and cut to 50mm lengths. Obviously, each segment needed four 50mm pieces. Gluing the pieces proved to be a little tricky using super-glue. However, I did have GF9 Rapid Cure which really helped speed up the process. Once I had the frames made, I glued the wire mesh to it and using sharp scissors, I cut the excess mesh. I now had the inner segments. The struts holding the inner segments I did using wooden skewers cut to size. The top of the fence connecting the vertical struts was also made from wooden skewers. Using a small drill bit, I cut some small holes at both sides of the fence. Inside I glued the barbed wire. There are several producers of scaled barbed wire; however, mine was made from the wire used by customs officers for sealing packages (my friend was working in a shipping company and sneaked me a roll, #OnePieceAtATime #JohnnyCash).



TUTORIAL

It was time now to start with the gas station. As mentioned in the first article about this build, I opted for the FOS Scale Models O gauge Gas Station kit. It is a wooden laser cut kit. A careful inspection of parts proved it to be a truly wooden kit, not MDF. Proper, real wood. This can provide the modeller with some excellent opportunity for staining. However, if you opt to go down that road, you need to be careful how you dose your glue (be it super glue or be it PVA) or the staining won't work. Using real wood in this kit probably accounts for its price tag of 75USD without shipping. Before assembly, I decided not to act all manly (as is my normal urge) and I did read the instructions first. The instructions, I have to admit, were the only let down to this kit. Unlike normal kits, where the instructions are mostly enumerated drawings showing you exactly which piece to use and how, the guys at FOS Scale Models opted for a three pages worth of text with only a couple of photos (of mostly finished product). This and strange imperial measurements (like 1/16th " or 1/8th ") really made more mess in my head than helped. I tried to follow what the instructions said and after a couple of days of (on and off) work I had the basic shape of the gas station done.

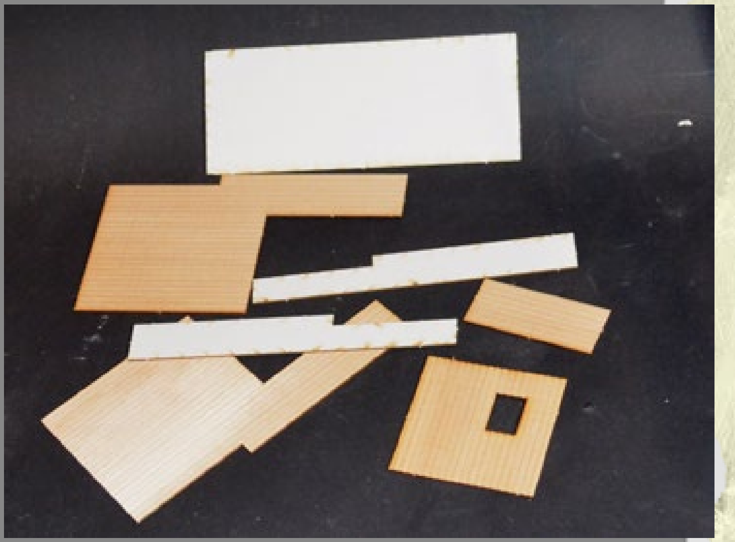


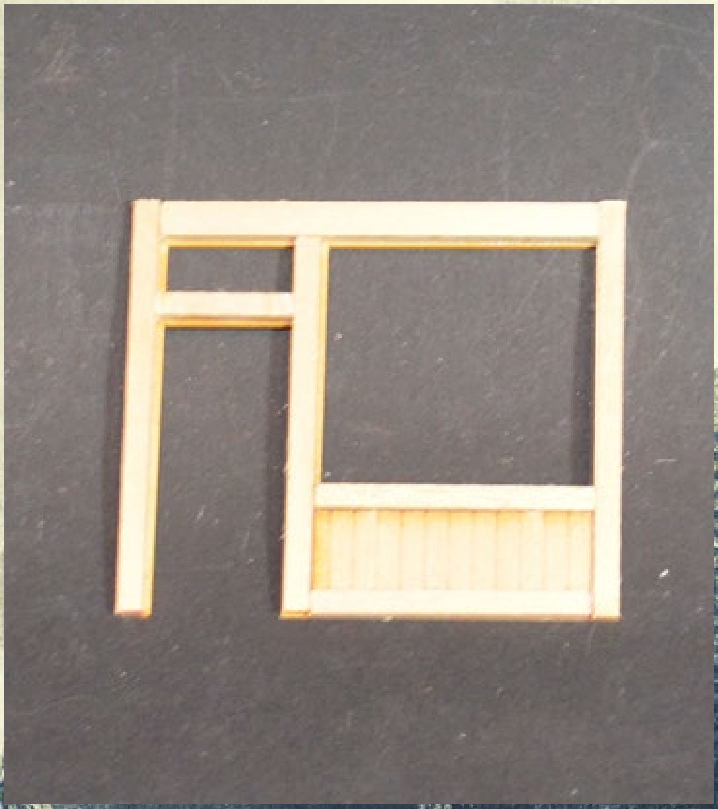
THE GAS STATION

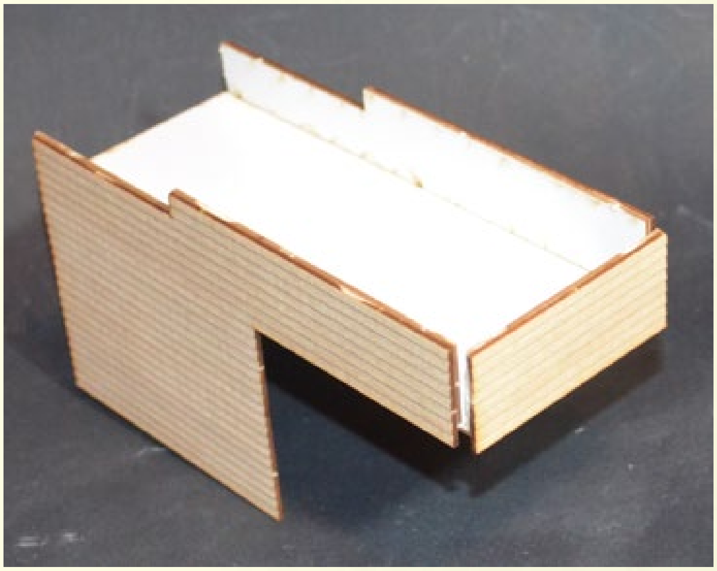
O Scale Kit - Assembly Instructions

This simplistic and diminutive gas station will stand out on your layout because of its character and detail. It's a great opportunity to load it up with as much of a story as possible though your modeling imagination and skill. Please email with any questions: fosscalemodels@gmail.com

10. Build the storefront.

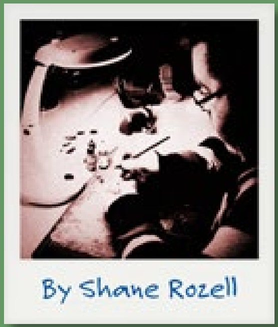






Next time, I'll continue to build the gas station and, time permitting, I'll even be able to glue it in place. This in turn will enable me to install the LED light inside the station and thus start the second LED circuit. Until then, as always, if you have any questions, feel free to ask us at : terrain@figurepaintermagazine.co.uk.

Unboxing



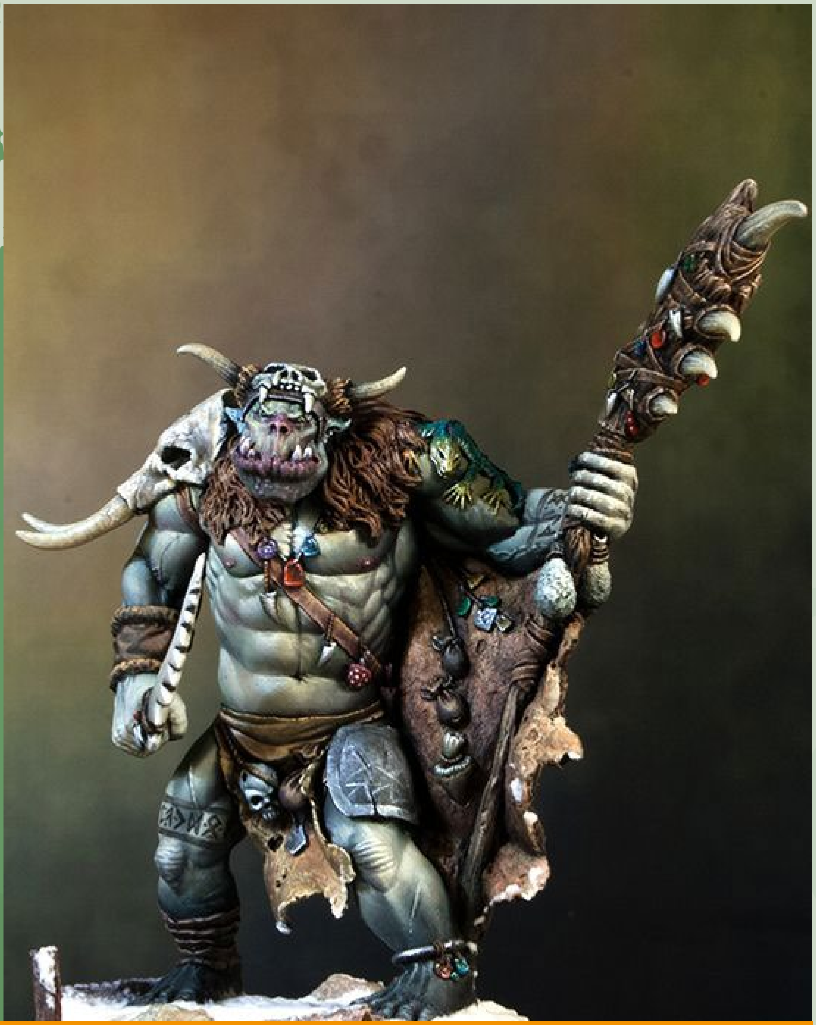
By Shane Rozell

Details

Price:	€37.19 + VAT
Scale:	1:32nd
Material:	Resin with WM parts

Available from

Pegaso Models



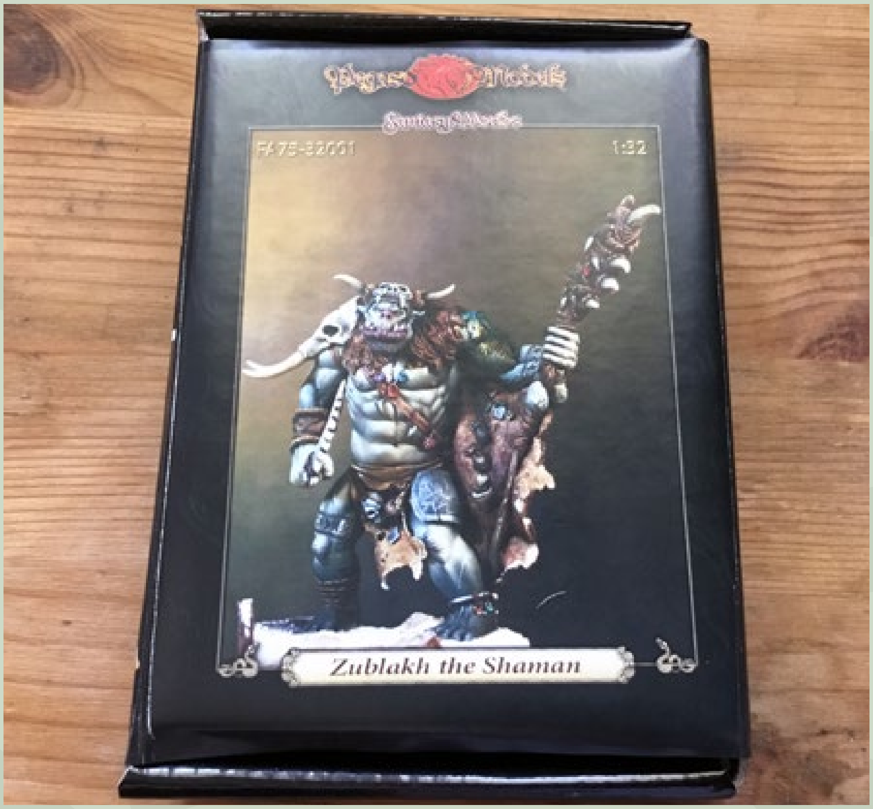
Pegaso Models' Zublakh the Shaman

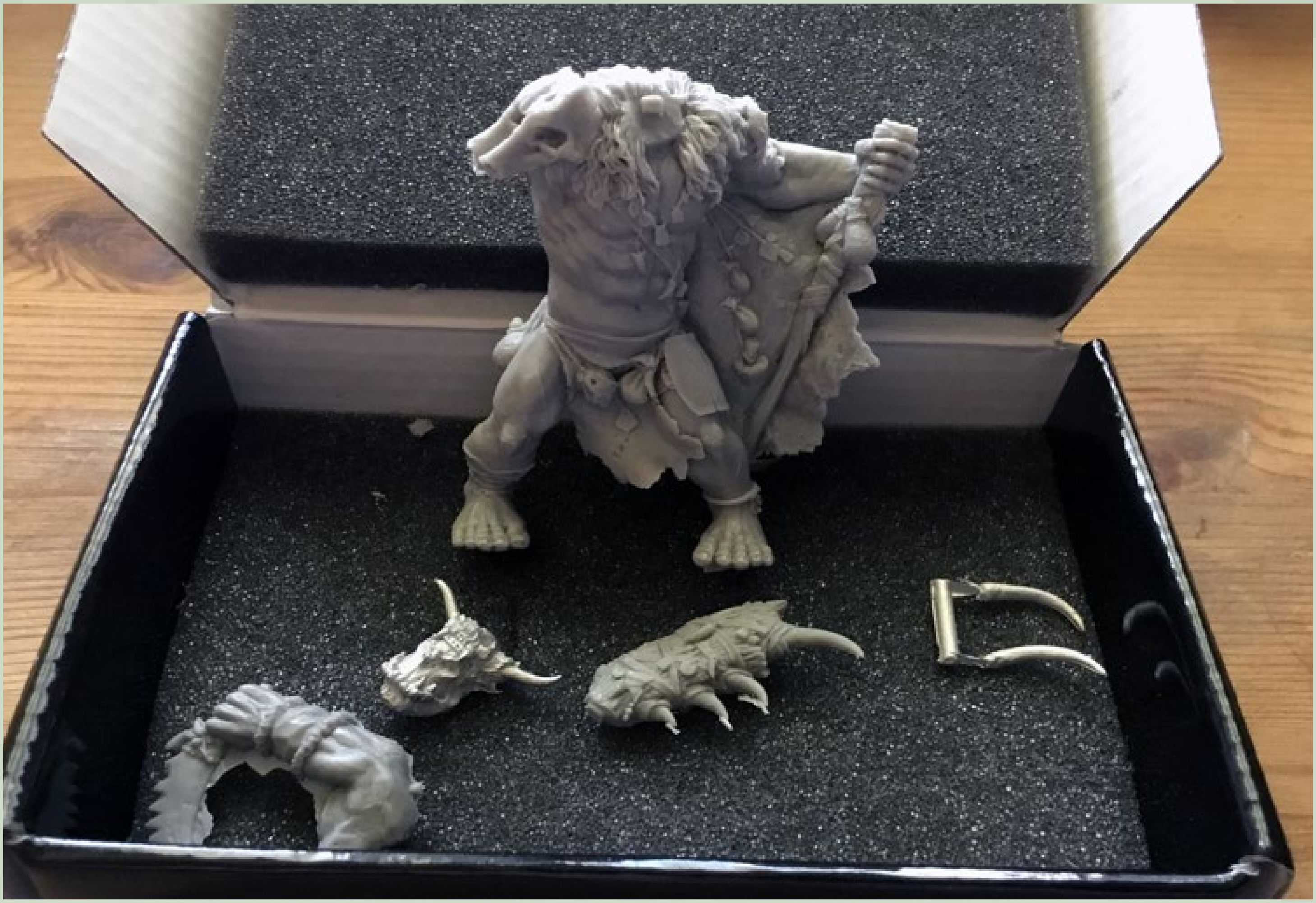
Pegaso Models Srl, based in Siena, Italy, has been producing high quality miniatures for a long time now. Along with a couple of smaller, boutique producers, they have earned the reputation of being the best of the best. I recently got hold one of their new fantasy miniatures, but will it match up to the usual quality we expect from Pegaso?

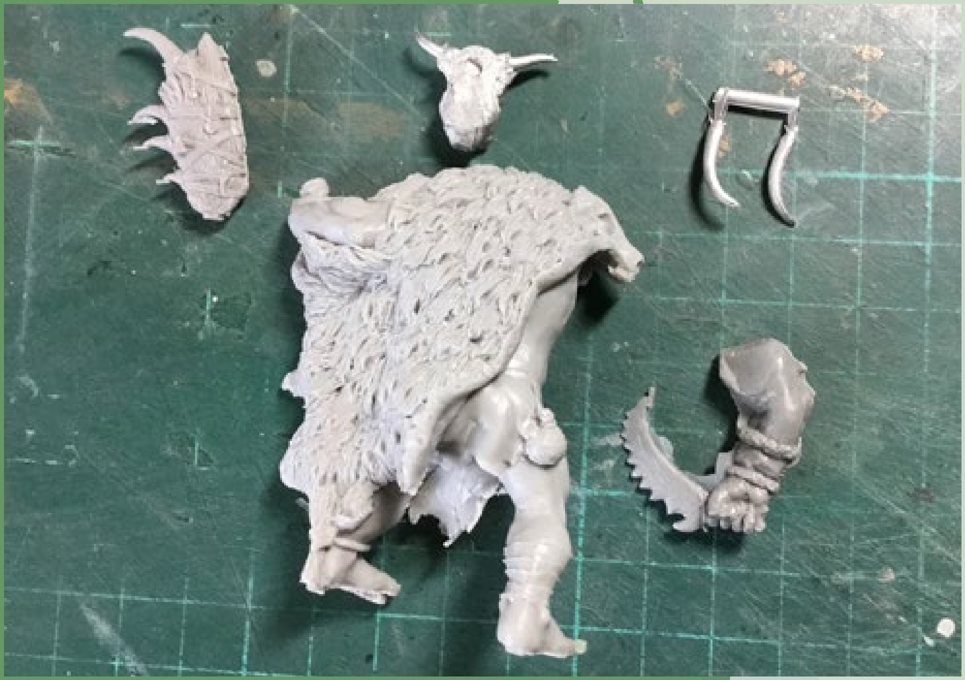
Recently they have started to revamp their fantasy range (check out the Tolkeinesque orcs and the bear riding dwarf). I'm pleased to say, at the same time, they have also recognised the skills and abilities of some a new breed of sculptors rooted in this genre. One such sculptor is a personal favourite of mine, Olivier Bouchet. Recently, Pegaso released their first offering from Olivier and as soon as I saw it I knew I had to own it — in fact several of us here at FPM all felt the same. The miniature in question is Zublakh the Shaman (FA75-32001), a model with more than a passing nod to the Rackham orcs of old.

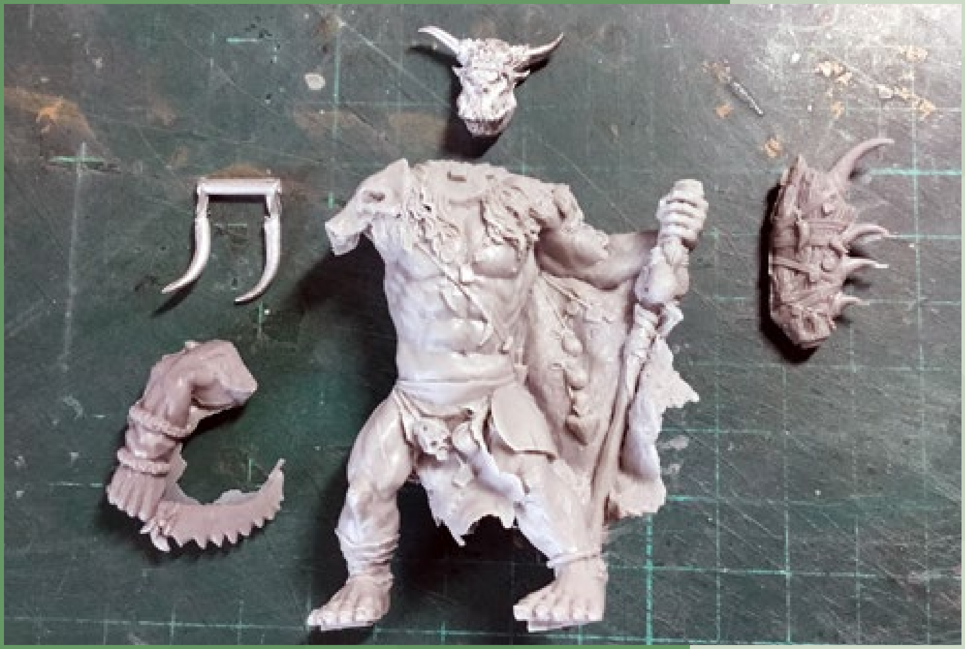
Like all miniatures that instantly grab us and demand we purchase them, the box art had a lot to do with my infatuation; it must be mentioned that Pietro Balloni has done a superb job of bring Olivier's sculpt to life. In fact, Pietro was instrumental in getting our copies, so again a big thank you goes out to him.

When the box arrived I was glad to see Pegaso had taken their usual care in the packaging, which consisted of a good sturdy box with the box art emblazoned on the front. Opening the box, I was confronted with the miniature and the smaller parts tightly sandwiched between heavy grey foam. This was also my first surprise. The last Pegaso mini I got was all white metal, but I knew from the Pegaso website this was going to have resin parts. I thought the main miniature would be white metal, but to my pleasant surprise only the shaman's head and the two ornamental teeth that go into the skull on his shoulder are white metal; the rest is resin.









The model comes in 6 separate pieces, being the main body and left arm holding the haft of a wicked looking weapon; the top of the weapon itself; the right arm, holding the serrated knife; the head and finally the two afore mentioned teeth for the skull. One of the things I love about the sculpt is the orc's pose. It's as if he is creeping forward in an ungainly way, about to use the serrated knife on the victim of his next sacrifice to his god. Another thing I like is the size of the model...although this is 1:32nd scale, the miniature stands about 65mm (around 90mm to the top of the weapon), so I reckon you could use it with larger scale minis and it wouldn't look out of place.

The detail on the mini is as you would expect from a company like Pegaso, which is to say, really good. On the whole the casting is excellent, although the left arm does have a heavy mould line all around it; however, it should be easily fixed. Everything else is really good.

Conclusion

I'm really pleased with this mini and I think it's quite versatile; in fact, I am planning to use him in a diorama with some Black Sun miniatures and already have an idea of how I'm going to paint him. The cast is very good, with nothing spoiled or missing and there are not many air bubbles to fix. Zublakh is a mini I'm really looking forward to painting.

TUTORIAL

By Sean Fulton

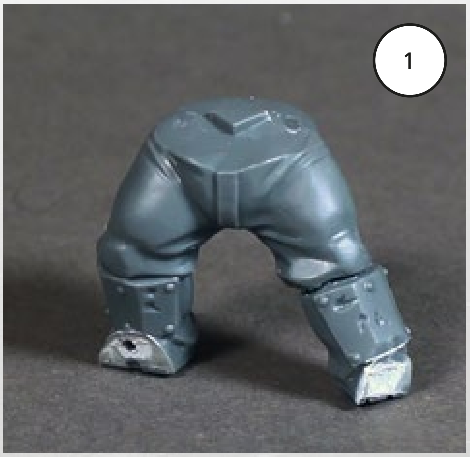
THE OVERFIEND OF OCTARIUS

For the 3rd year in a row, I have had the privilege of doing a piece for the Nova Open Charitable Foundation (NOCF). This year was going to be different, though. Dave Taylor, who oversees the Warhammer 40k project, had a different task in mind for me. I would not be joining my fellow artists in painting part of the dueling armies, which this year would include the Orks and their opponents, the Novamarines. This year I had free reign to paint whatever I wanted. The catch? It had to be display quality. Last year Angel Giraldez had painted up some models that were sold individually and did very well. So, you want me to paint something on par with Angel? *Gulp*.

With my assignment before me, I began thinking about what I wanted to do; Dave had given me the latitude to do whatever I wanted for one reason—paint what would motivate me, inspire me, and engage me to put forth my best effort. I have always been drawn to the xenos races of 40k. I like the Tau, the Orks and the Tyranids. Nurgle has also had a spot in my heart, but mostly because I could convert the marines and weather them like crazy. Of all the projects I have done over the years, the NOCF pieces have always challenged me most in their conversions, allowing me to test things I had not done before and push me to individualize the piece so that (hopefully) they would be more appealing to the public and increase raffle sales for Doctors Without Borders, which is our designated charity. As I was thinking about the fluff from the xenos, I remembered the Overfiend of Octarius. The battle for the Octarius Sector was the unstoppable force versus the immovable object—the Blood Axe Orks against Hive Fleet Leviation of the Tyranids. Perfect! I could do something with the Orks, but add a dash of Tyranid as well.

With my goal set, I began to research the Blood Axe clan of the Orks as well as the Overfiend himself. I knew I wanted him to be big; Ork warbosses are huge anyway and the constant stream of Tyranids would only add to his bulk. The Blood Axes are also unique (and despised) within the Ork world for the adoption of some aspects of human culture. They would utilize camouflage, adopt some form of "tactics" and sometimes even engage in trade with the humans.

My concept began to take shape. I first needed a larger body as a base to build upon. The Ogryns fit the bill perfectly. The models had the additional mass that I could start with, minimizing the need for me to sculpt additional musculature on one of the existing Orks (Figure 1). My first conversion was simple and straight forward. I would chop off the Ogryn's feet at the mid foot and add Meganob feet to give him some nice Orky looking boots (Figures 2 and 3). I took one of the Nob heads and then sculpted a hat for him to add to the Blood Axe look I was after. As you can see, using the Ogryn body added the additional bulk and height I was hoping for. Even without the mechanical arms, the Meganob only came up roughly to his shoulder (Figure 4).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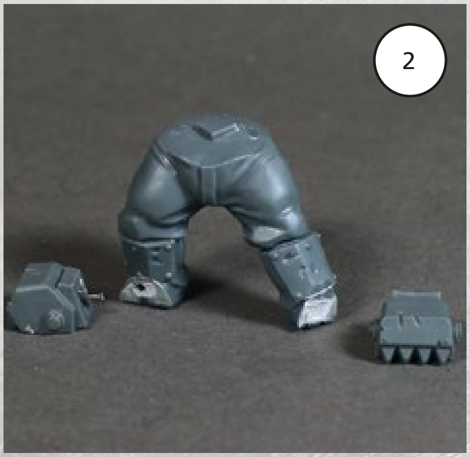
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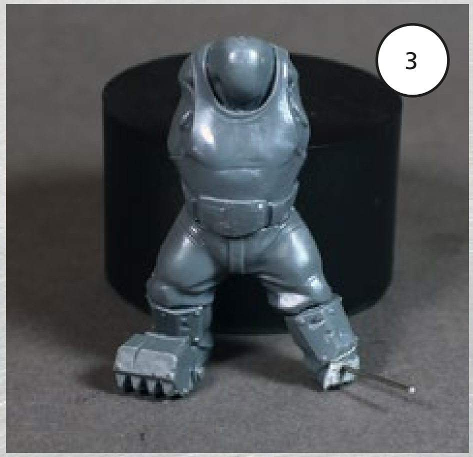
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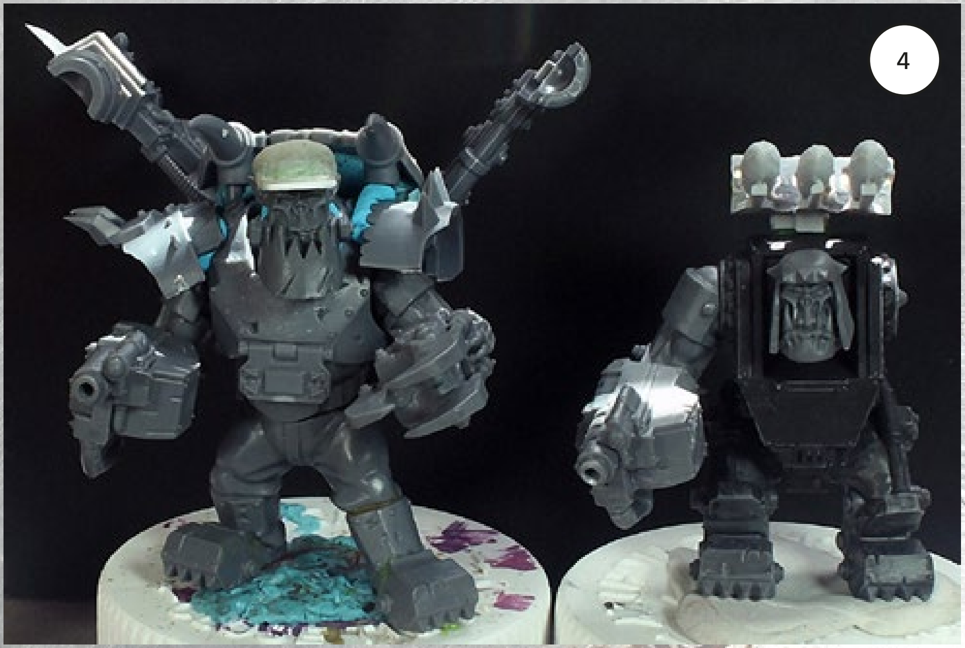
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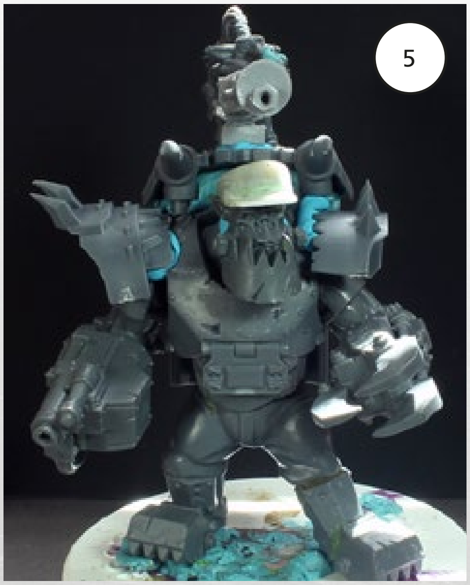
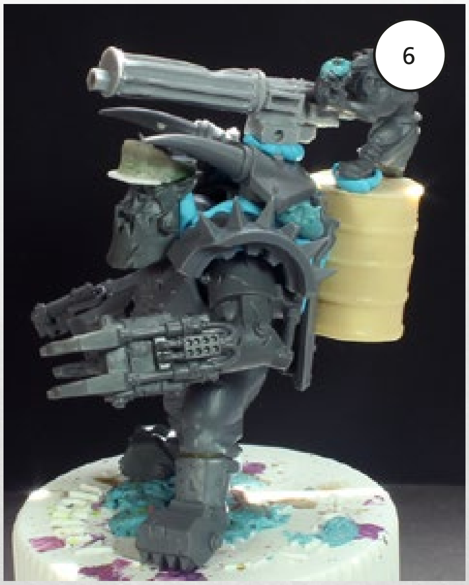
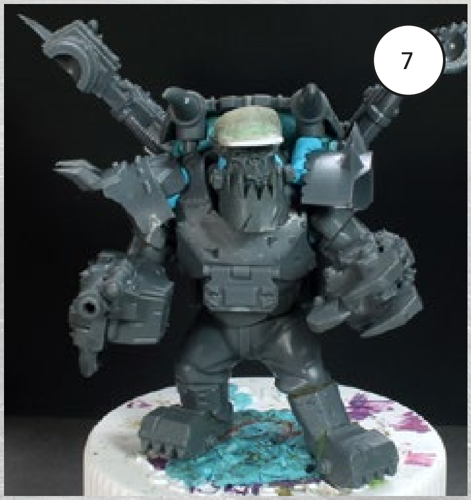
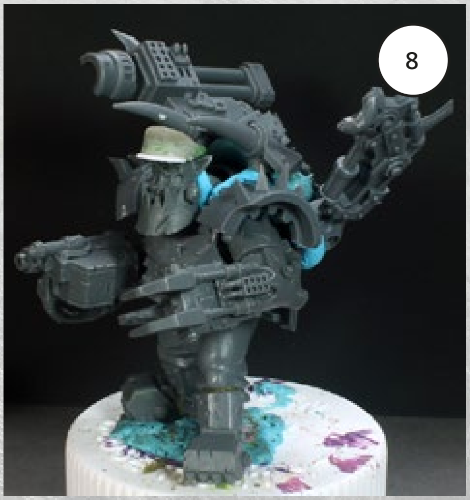
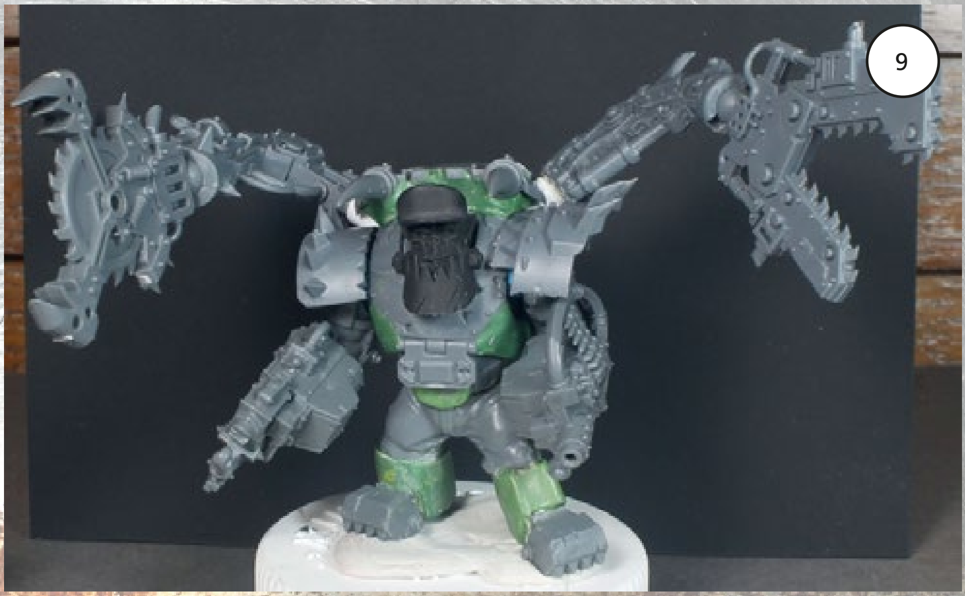






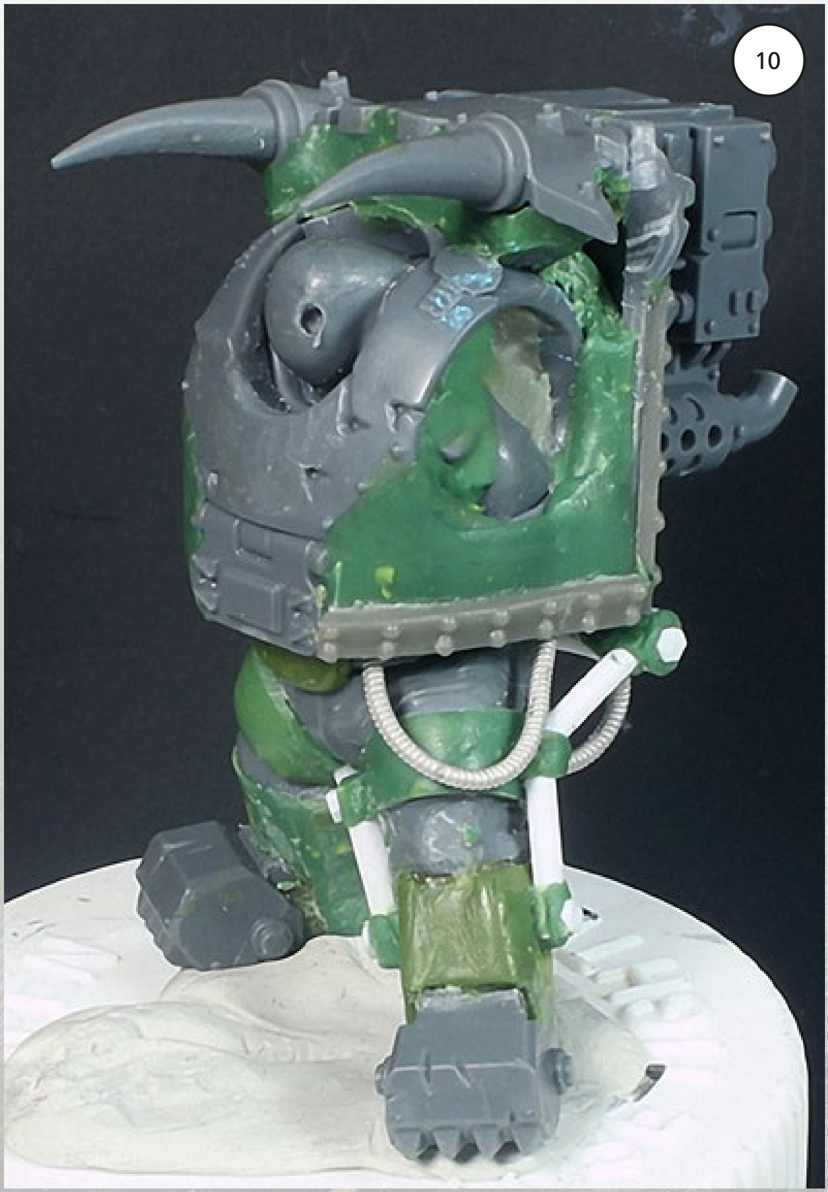


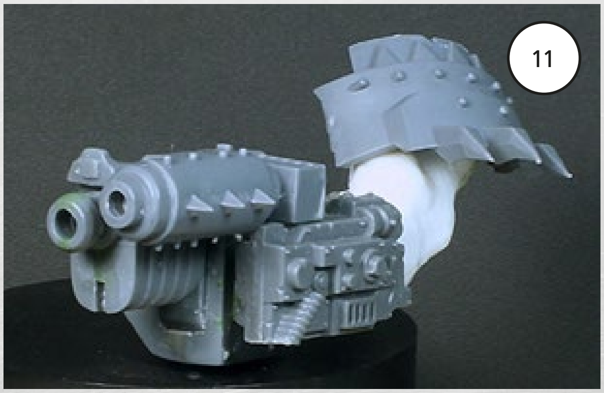


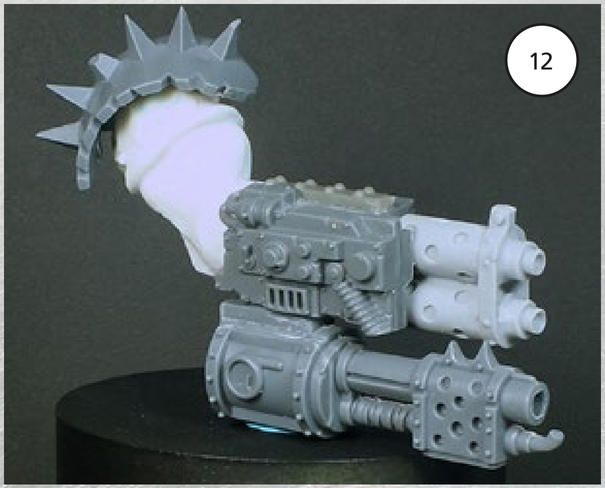
Now that I had the base model constructed, I needed to decide how to make him unique. I had settled on two ideas. The first was a "Master Blaster" concept where the Overfiend was this big hulking brute and would have one or two grots in a backpack or mini howdah sort of contraption, firing at the enemy (Figures 5 and 6). The second was a "Doctor Octopus" concept, in which the Overfiend would have additional arms to enhance his lethality and the ever important "dakka". In the end I opted for the multi arm idea, as I thought it would work well with an Ork trying to adopt or mimic a human concept, with the Mek boys creating a sort of tech priest or techmarine. It would also free up room on the top of the armour for the boss pole, which is an important part of being, well, a boss (Figures 7 and 8).

The next step was to begin to bulk out the armour. For this I utilized a few pieces of the plastic Killa Kan set for the back and top portions of the armour, as well as the shoulder pads. The top piece came with the horns already attached, which again was a bit of a time saver for me, as I would be adding bits and bobs later on and the more I could do with the stock parts, the less I would have to scratch build down the road. At this point I was planning on just adding a set of Meganob arms and calling it good. I had also begun my initial greenstuff work, making the boots bulkier and more armoured, to fit in line with the boots I had pinned in from the Meganob. I had begun filling out the chest armour as well (Figure 9).

The next step was to begin detailing the body armour. I added an engine to power the whole contraption, which was also taken from the Killa Kan box. Additional green stuff was used to fashion the bands of armour on the thighs. Various sizes and shapes of plasticard were attached to create the struts that would connect everything. Dragon

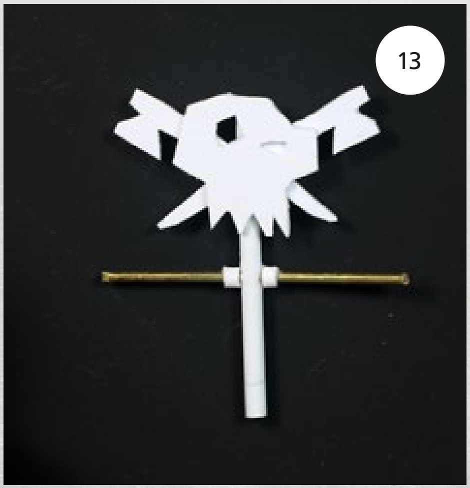


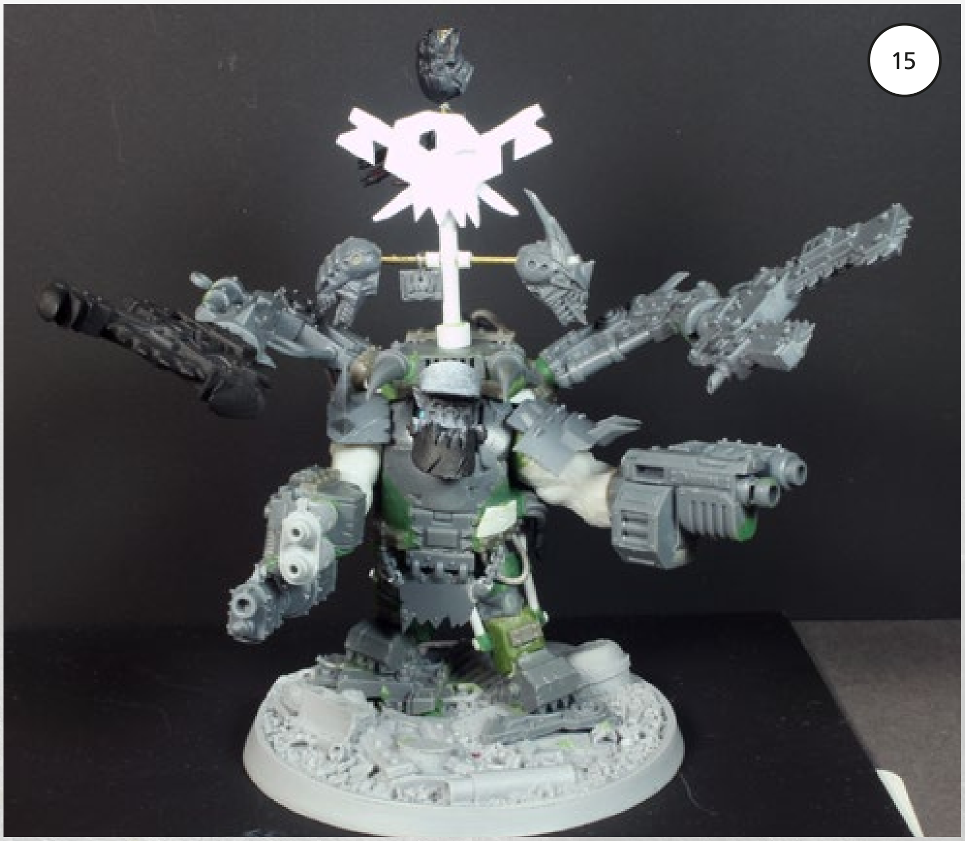


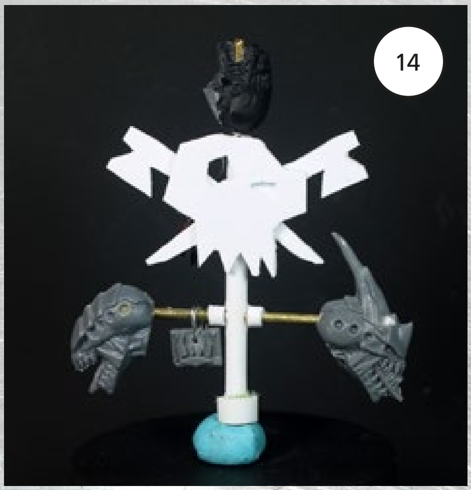


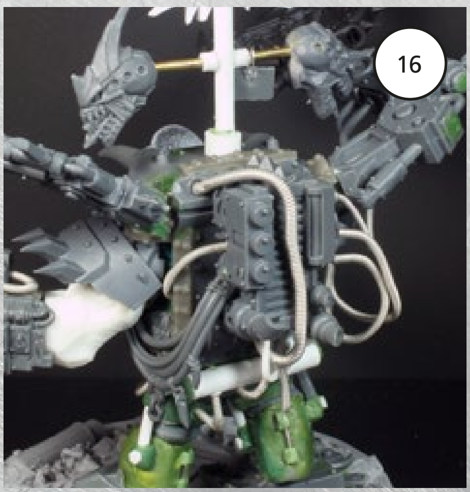
Forge Design makes a fantastic metal tubing set that is excellent for various connection hoses. I previously had used guitar string to good effect, but the product from Dragon Forge was very malleable and easy to bend (unlike guitar string) and held itself in place once positioned. I also came across a set of rivets that one of the Ork lovers at my local game store had discovered. These things are awesome and are a must for anyone who plans on converting Orks or their vehicles (Figure 10).

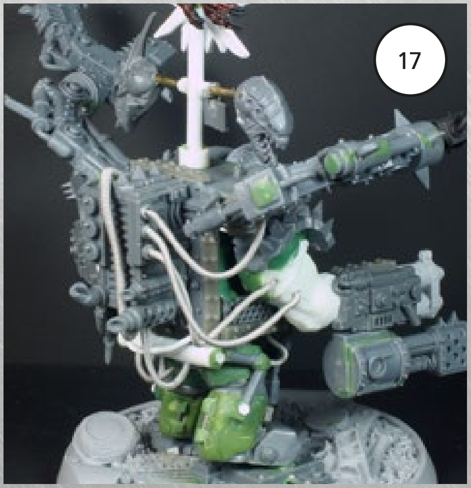
At this point, things were coming along nicely, but the mechanical arms really seemed to overpower the rest of the model. I decided I needed to bulk out the actual arms for the Overfiend and add some more dakka. I began a search to try and figure out where to find some larger arms. The extra firepower I would cobble together from various Games Workshop and Forgeworld bits that my local friend had as well as from the Meganob set I had bought. I might be able to sculpt something using the standard Ork arms, but I had not done that before and really didn't want to cut my teeth on this project. I remembered that Reaper made some very inexpensive products in their Bones line and had been used to good effect in modifications I had seen before. The plastic was soft and if I was lucky, I could find something roughly in the size I was looking for. Another trip to the game store and I found Reaper's Mountain Troll in Bones form. Fantastic! It was about the size I needed and wouldn't break the bank getting him just for the arms. With an afternoon of surgery, the Overfiend arms were ready to go (Figures 11 and 12). A recheck of the placement of the arms and the project was really beginning to take shape.











The final step was to get the boss pole in place and attach the figure to the Secret Weapon Miniatures Scrapyard base that was being donated to the project. This would be mostly scratch built, as the boss poles I had in my bits box were just too small for the Overfiend. A warboss deserves a big pole to intimidate his enemies (and his troops). The skull and axes that would create the Blood Axe symbol were created from plasticard as was the pole itself. The cross bar was created with a piece of brass wire (Figure 13). It was a good start, but I really wanted to hammer home that this was the Overfiend and so attached some spare Tyranid heads to the pole as trophies (Figure 14). I initially created it with three Tyranid heads as seen in the picture, but later would remove the top head to make it a little less busy. I added even more bits of plasticard tubing and Dragon Forge parts to really give the idea that this armour was complicated with conduits and connections running everywhere in a ramshackle fashion that only a Mekboy could create. With the build finally complete, I was ready to get to painting (Figures 15, 16 and 17), which I will cover next month. In closing, I would like to express my thanks to Phill Kilgore for his help with providing some advice and a number of the bits to make this guy memorable. If you are interested in having this model, be sure and visit the NOCF website. The tickets for the raffle are now on sale!

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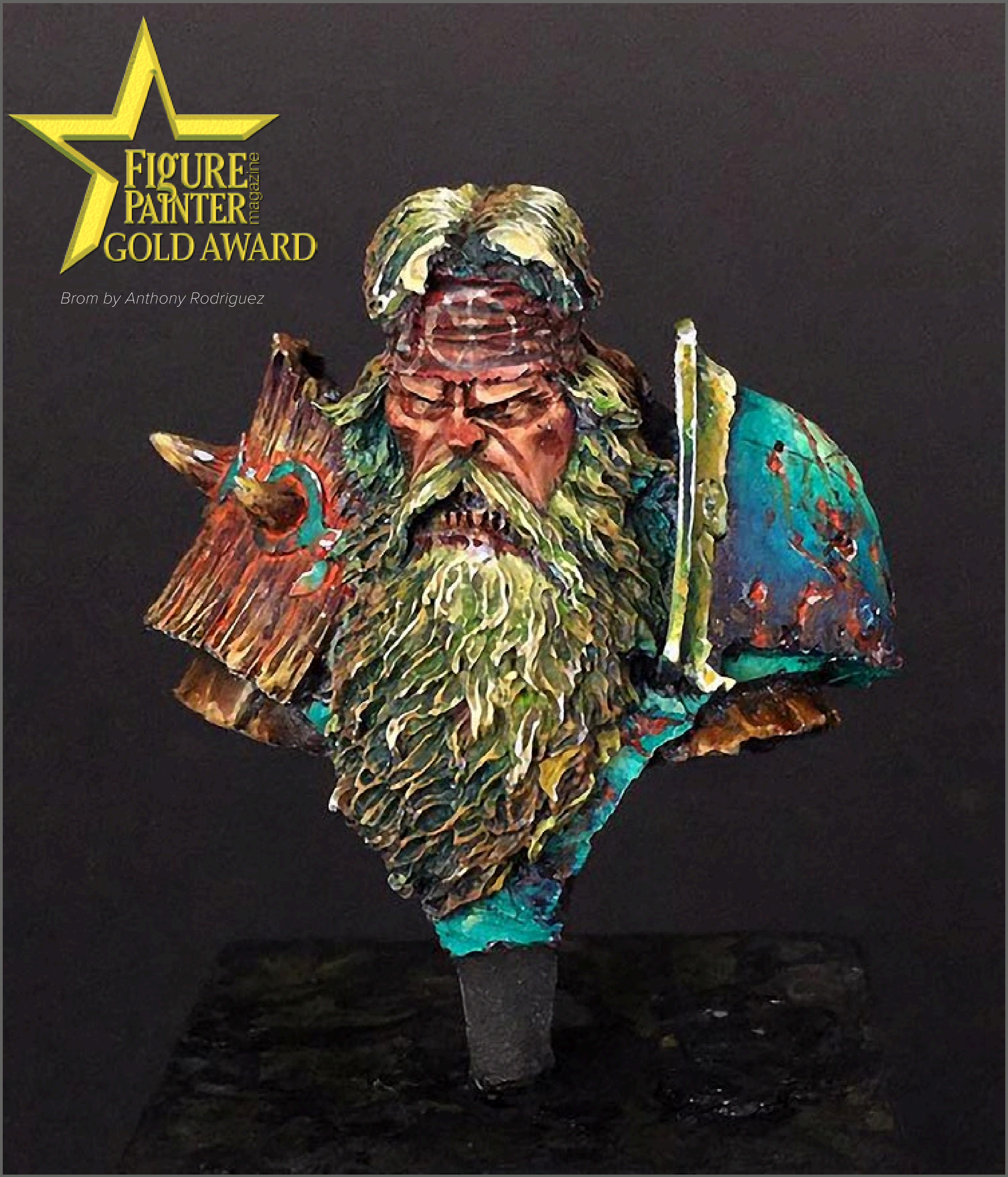
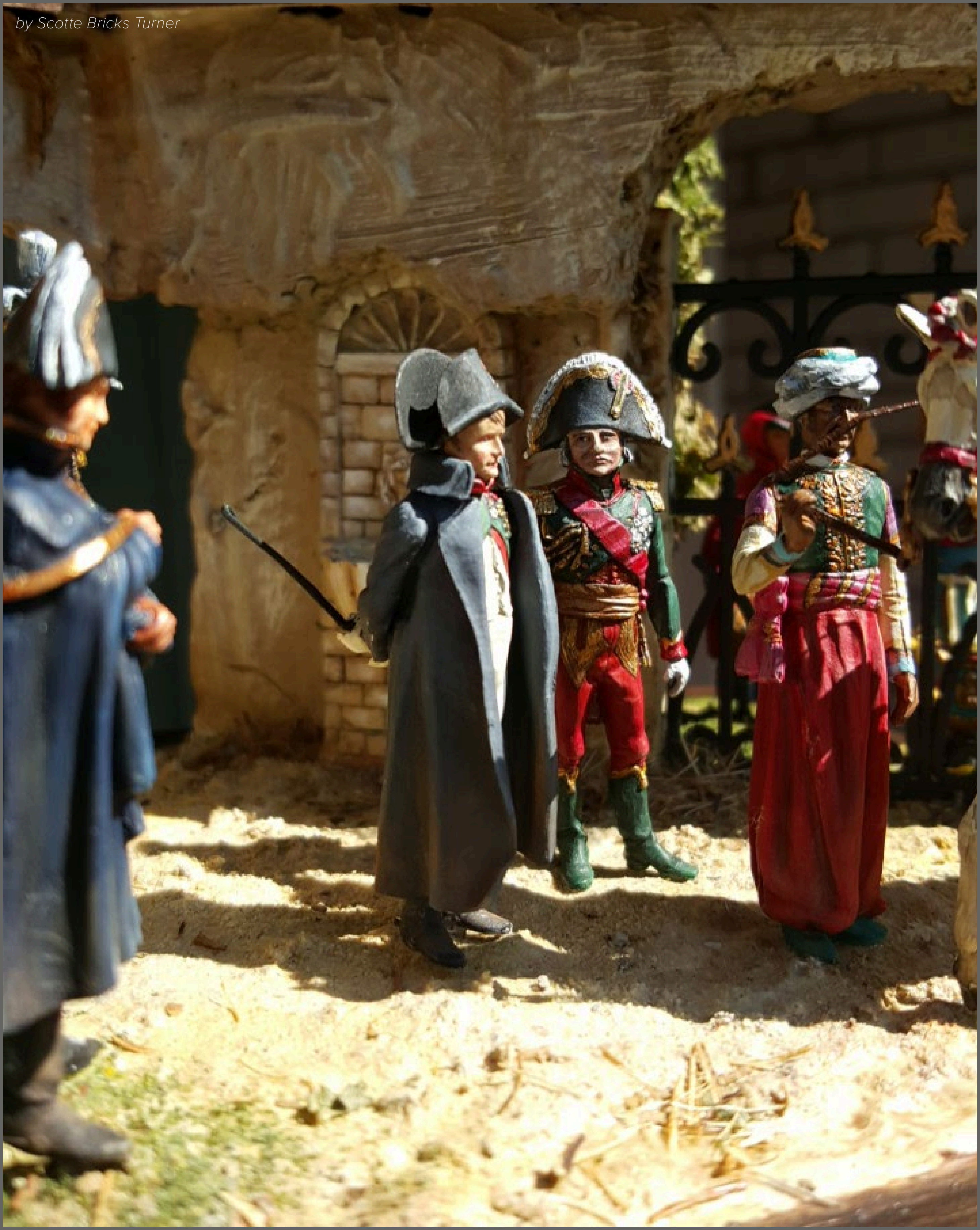


FIGURE PAINTER magazine
GOLD AWARD

Brom by Anthony Rodriguez

by Scotte Bricks Turner

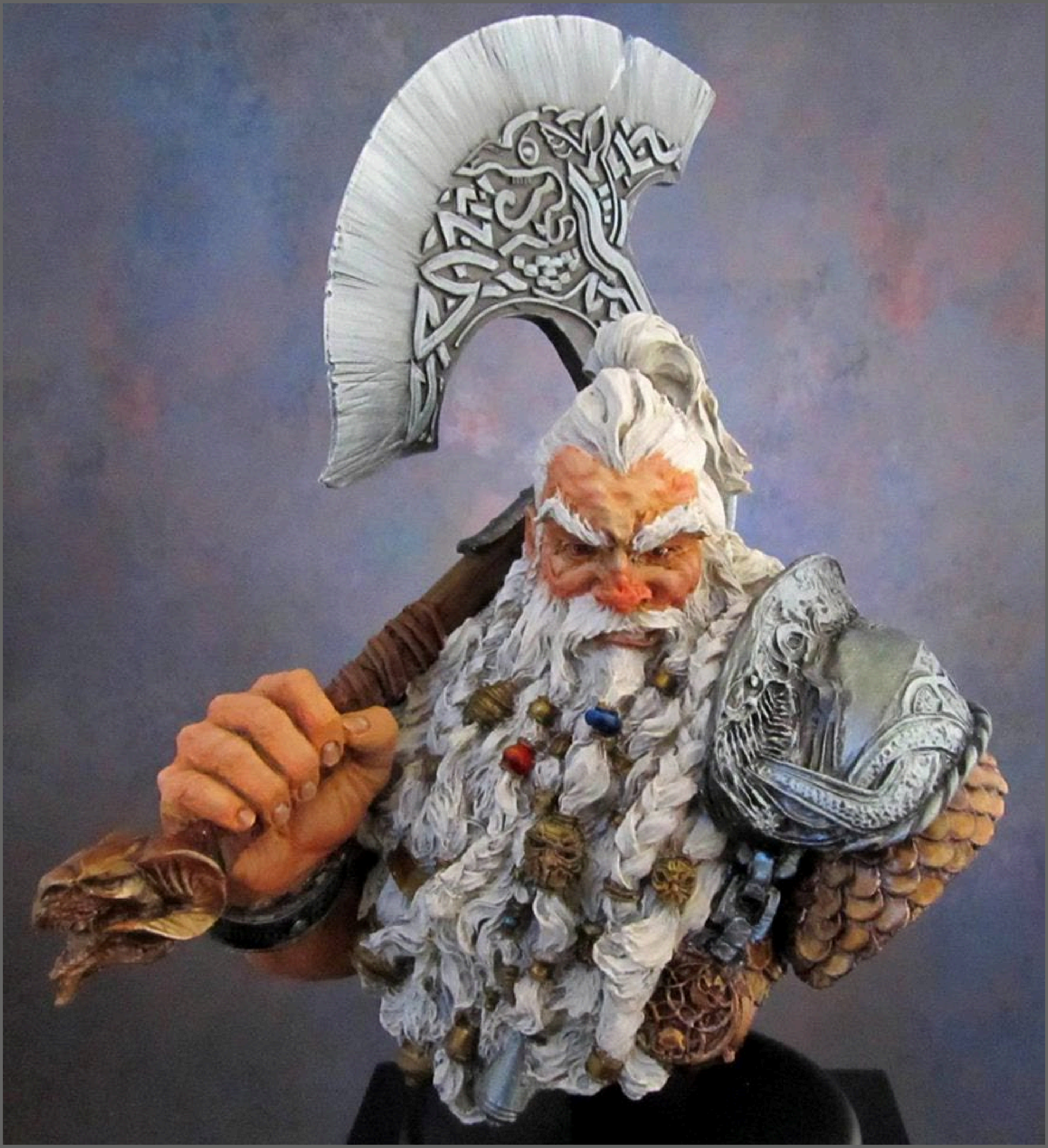


Eldar by Andrey Demidov

by Roy Pedersen

Gobossa Blakk Eye by Joe Ward

GOBOSSA
BLAKK
EYE



Volkan Lostblood by Juan Ignacio Corujo

THE DRAGON LORD

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